



KANUTI  
GILDI  
SAAL

**19.–22. november 2014**

**Tallinn**

**V NU  
PERFORMANCE  
FESTIVAL:  
SO FAR SO GOOD**

**ETENDUSKUNSTIDE FESTIVAL**

## SO FAR SO GOOD

NU Performance Festival toimub juba viiendat korda. Esimese "väljalaske" puhul, 2005. aastal sai saateks kirjutatud, et "festival uitab ringi teatri, kujutava ja performance'i kunsti, popmuusika ja kaasaegse tantsu vahemaastikel. See on defineerimatu, amorfne ning dünaamiline ala, kus põimuvad erinevad erialad, arusaamad, traditsioonid. Siin, õieti ei-kellegi-maal, tekivad hübriidsed kultuurivormid ning luuakse uusi autoripositsioone". See on on ka 2014. aastal sobiv sissejuhatus.

Kuna tegu on sissejuhatava tekstiga, püüan ma, nagu tavaks, selle aasta festivali tutvustada.



Olen kutsunud oma sõbrad. Festivalil esinevad kunstnikud on sõbrad selles mõttes, et iga inspireeriv inimene võib olla sõber, isegi kui ta elus pole. Isiklik kontakt tekib läbi töö. Intrigeeriv kunst, tekitab minus alati soovi ka autoriga kohtuda. Samuti kujutan teinekord ette, et mõne muljetavaldava töö oleks hoopis ise võinud välja mõelda. Paratamatult peegeldab festivali programm minu kui koreograafi kunstilisi eelistusi. Ning kui ma näiteks ei saaks olla mina ise, oleksin hea meelega ükskõik milline festivalil esinevatest kunstnikest.

Festival esitleb etendusi, mis ei ole õigupoolest etendused, kunstnikke, kes on või ka ei ole tegelikult kunstnikud, esinejad kes esinevad ning samas ka mitte. Võimalusi nii-öelda lihtsalt istuda ja vaadata on suhteliselt vähe, sest etendused võtavad ka õppettoa, teraapilise sessiooni, filmi, klubi, vestluse või konflikti vormi.

Kunstnikud ja nende teosed ei teeni siinkohal illustratiivset eesmärki, tõestamaks ühtset teemat kuraatori üldistustesse uppudes. Nad toimivad iseseisvalt. Iga töö võiks esindada ka kogu festivali. Teisisõnu, festival ei koosne etendustest, vaid on igas etenduses. Selles mõttes võiksime ühe asemel rääkida ka üheksast festivalist. Parim viis festivali iseloomustamiseks on kirjeldada ükskõik millist teost või kunstnikku.

Kui ma esimest korda **RYTIS SALADŽIUST** Vilniuse lennujaamas kohtasin, pidasin teda taksojuhiks. Hiljem sain aru, et takso juhtimine oli tema teos CAC's toimival näitusel. Teisel korral ei tundnud ma Rytist ära, sest tal oli mask ees. Võib-olla saame tema workshopis õppida midagi salajastest maskeerimise viisidest ja mitmete maskide taha peitudes olukordadesse imbumisest. Loomulikult juhul, kui meil õnnestub Rytis ära tunda.

Teinekord on lühim tee ringiga. Surfamise algreegliks on teha täpselt vastupidi sellele, mida loogika nõuab ning **DJANA COVIC** ütles, et parim aeg jäämiseks on talv.

Bartleby tuntud lause "Ma eelistaks pigem mitte" saab **DORA GARCÍA** teoses "The Artist Without Works: a Guided Tour Around Nothing" veelkord uue tähenduse. Praegu, rohkem kui 150 aastat hiljem, on bartleby'lik mittetöötamine vaid üks töötamise viisidest. Kunstnik ilma teosteta võiks kirjeldada ka mõnda teist festivalil osalevat kunstnikku.

Objektide tootmine tundub **ALISSA ŠNAIDERI** jaoks olevat teisejärgulise tähtsusega või isegi hobi. Alissa, nagu ka tema kass (ajalehe kaanel) teavad, et nende väärtus ei seisne mitte nende tegemistes vaid nende olemises.

**MINA** annaks endale teise või kolmanda koha väikseima jõupingutuse kategoorias teose "Internal Conflict" eest, mille viivad läbi festivali meeskonna liikmed.

**DORA GARCÍA** film "The Joycean Society" kujutab endast keeldumise vastaspoolust. Autorit ei ole filmis kohal, kuid tema teos on. Väsimatu lugemisgrupi jaoks on Joyce kindlasti sõber. "Empaatia on võti," kuulutab **USCHI GELLER EXPERIENCE** häbitult või šamanistlikult. Siit enam tagasi minna ei saa.

**CHICKS ON SPEED** on tuntud kuulsuse poolest, aga kui lähemalt uurida, teavad vaid vähesed, mille pärast nad kuulsad on. Kas näiteks sellepärast, et nende etteaste Red Hot Chili Peppers'i soojendusbändina tomatitega välja vilistati? Või koostööde pärast Karl Lagerfeldi ja Julien Assange'iga? "We Don't Play Guitars" või kõrgekantsaline traadita king-gitarri alasti Kate Mossi jalas? Kunst, mood, muusika: võlts või päris? Olen ise chiksidega viimase kuue aasta jooksul tantsija rollis esinenud ning nad suudavad ka mind jätkuvalt segaduses hoida.

**SIMON ASECIO** "Jessica" töötab sajal kohal, mille tulemuseks on purunenud etendus.

Siinkohal meenub tuntud lugu Tallinna ajaloo. Ülemiste järves (mis asub lennujaama kõrval) elavat üks vanem mees või deemon, keda kutsutakse Ülemiste Vanakeseks. Kui keegi teda kohtab, küsib ta alati: "Kas Tallinn on juba valmis?" Kui siis see teine jaatavalt vastaks, ujutaks Ülemiste Vanake linna kohe üle (järv asub linnast kõrgemal). Seega on õige vastus alati: "Ei ole valmis, täitsa pooleli" vms.

Kui **ALEX BAILEY** Tallinnasse saabus, küsis lennujaama tualetis seitsme tolli hetkel tema käest Ülemiste Vanake: "Kas Tallinn on juba valmis?" "Juba aastaid on valmis, sa cunt! Ma kutsun kõiki cunt," ütles ta peeglisse vaadates. Ning Tallinn hävis veel enne festivali algust.

"So Far So Good" ei ole mitte pealkiri, vaid pigem asjade seis, lahenduseta olukord, mis võib lõppeda nii hästi kui halvasti. Kui festivali kutsuda "So Far So Good", saab sellest paraku pealkiri, kuid laialivalgumise oht jääb sellele vaatamata.

Kuidas kutsuda jalgadeta kassi? Tass? Ei, kutsu kuidas tahad, ta ei tule nagunii!

**KRÕÖT JUURAK**,  
kuraator

NU Performance Festival takes place for the fifth time. During the first release in 2005, it was written in the foreword that "NU Performance Festival wanders around in the space between theatre, the fine and performance arts, (pop) music, and contemporary dance. This is an undefined, amorphous and dynamic area, where various specialties, understandings and traditions entwine. In this no man's land hybrid forms emerge and new artists' positions are created." This is still a good introduction in 2014, too.

As this is the introductory text, then according to custom I will try to introduce the current festival.

I have invited my friends. They are my friends primarily in the sense that every inspiring person can be a friend, even if they are dead. Personal contact arises through work. When I see a work I really appreciate, part of me imagines it to be my own work. It is unavoidable that the festival program is also reflective of my own practice as a choreographer. Therefore if I couldn't be myself, I would happily be any of the artists presented at this festival.

The festival presents performances that are not really performances, artists that may or may not really be artists, performers who may and may not be performing. There aren't many occasions where you can "sit down and see" – because the performances also take the form of a workshop, a therapeutic session, a film, a club, a conversation, a conflict.

The works and artists presented are not contracted to serve any specific illustrative purpose, to prove any singular topic, and certainly not to drown in any reductive theme on their way to a curatorial premise. They're free to operate. Each of the works could represent the whole festival. In other words the festival is not made up of works, it is in each work. So we could also talk of nine festivals instead of one. The festival can be characterized by describing any of the artists or works that is featured.

When I first met **RYTIS SALADŽIUS** at Vilnius airport, I thought he was a taxi driver. Later I found out this was his work for the exhibition at CAC. The second time I saw Rytis, I didn't recognize him either because he was wearing a mask. Maybe in his workshop we can learn something about the secret ways of self-disguise, infiltrating into situations behind multiple masks, given that we will be able to recognize him.

Sometimes the shortest way is around a circle. The basic principle of surfing is to do the opposite of what your logic tells you to do and **DJANA COVIC** has told me that the best time to eat ice cream is in the winter.

"I would prefer not to" the well known phrase by Bartleby gains yet another meaning in the work of **DORA GARCÍA** "The Artist without Works". Now, more than hundred and fifty years later, the refusal to work is just another way of working. The artist without works could refer to several of the participants in this festival.

The production of objects seems to be of secondary importance or even a hobby for **ALISSA ŠNAIDER**, who like the cat on the cover of this newspaper know that their value lies not in their doing but in their being. I would give myself the second or third place in the category of least effort for "Internal Conflict", a project acted out by the staff members of the festival.

"The Joycean Society" by **DORA GARCÍA** depicts the opposite end of refusal. The author in the film is not present but his work is, and he is clearly a friend to the tireless group of readers. "Empathy is the key," declares **USCHI GELLER EXPERIENCE** somewhat shamelessly or shamanistically. At this point there is no turning back.

The **CHICKS ON SPEED** are known to be famous, although on closer inspection only a few seem to know what they are famous for, is it the incident when they were pelted with tomatoes while performing as warm-up band for the Red Hot Chili Peppers? Or perhaps their collaborations with Karl Lagerfeld or Julien Assange? "We Don't Play Guitars" or the high heeled wireless shoe guitar worn by a nude Kate Moss? Art, fashion, music: fake or real? I have myself performed as a dancer with the Chicks over the past six years and they continue to confuse me.

**SIMON ASECIO**'s "Jessica" does a hundred jobs, resulting in a shattered performance.

This reminds me of the well-known story about the history of Tallinn. In the lake Ülemiste (situated next to the airport) a kind of a demon is believed to live, he is called the Ülemiste Elder. If anyone should meet him, he always asks: "Is Tallinn ready yet?" If then the other person answered "yes", the demon would immediately flood the city (the lake is on a higher latitude than Tallinn). Thus, the correct answer would be: "No, there is much to be done yet."

When **ALEX BAILEY** first flew into Tallinn, he had a seven inch moment in the airport toilet when he was asked by the Ülemiste Elder, "Is Tallinn ready yet?" "It's been ready for years, you cunt! I call everyone a cunt" he said looking at himself in the mirror. And Tallinn perished before the festival even began.

How to call the festival? "So Far So Good" is actually not really a title but an expression that refers to an uncertain state, a way to verbalize a notion that hangs unfixed, plausible of both negative and positive connotations. Invariably the festival will be known and therefore titled as "So far So Good" defeating the premise but the connotation that it may fall apart and be a disaster remains. Or how do you call a cat with no legs? A mug? No, call it whatever you like, it won't come anyway!

**KRÕÖT JUURAK**,  
curator

# Island of Everything

SAAR, KUS ON KÕIKE

Vaid vaata seda saart, maagilist saart, Kõige saart: loorberilehed ja Gruusia ristid, korallid ja nefriidipallid, Stradivarius ja Bach, poognad ja klahv, Magritte, tema piip, ja müts, mida kandis Monomahh, ja Geigeri loendur loeb samme, mille neelanud Alzheimer, ja Einsteini seaduste teel on Wittgenstein tee peal ees, Foucault' pendel, ning – oh mis imet! – Foucault ise, see teine Foucault, jah, see teine Foucault! ja... Umberto Eco, Eco saapad on täitsa öko, aina kajab Foucault, ja El Pollo Loco grillkana, anna minna, anna minna, steriliseeritud piim, ah nii, nii loomulik piim, nii tervislik ikkagi, loomulikud lokid, snäkid, külmad tükid, tuhksuhkur, pulbrit peale plekireale heale, veame kihla selle peale, et saad miskit kauba peale, ohhoo, ja Basho, ja ja ja veel see ja too, ja selle kohta pole üldse läbi veel lood!

Vaid vaata seda saart, maagilist saart, Kõige saart: lambaaju, pole tal taju, nii tühi kui inimaju, vasikaaju, noor aju ja haukuva koera aju, kanaaju, mis sa oskad mõelda, ja kireva kuke aju, puhtad valged kuumad rätikud on popid ja pehmed siidisokid, ja uued otsused, mis kurvaks läksid, ja külmavõetud rastapatsid, poeesia ja proosa, ja roosid on roosad, kas jume on rõõsa ses päikeselõõsas? kardinad ja kangad, põrandad ja laed, ukсед ja lukud, ohhoo, ja Basho, ja ja ja veel see ja too, ja selle kohta pole üldse läbi veel lood!

Vaid vaata seda saart, maagilist saart, Kõige saart: roosad linnud ja pakitud nekroromantika, kunst-asotsiaal, Apresiani leksikaalsemantika, Pokemon see ja Pokemon too, Packman läheb ja lööb, Lotreamon ja vali hüüd Tule nüüd! Inimene! ja magus tsitramoon ja kibe analgiin, siis Seroburomaliin – üle maailma, jah, laialt levinud, vitamiin, Pentalgiin – valust tugevam korda viis, valupaisuti, tapja see Vene põld ja kange tahe, tappis ta, onu Kolja ja onu Vanja, kui palju onumaks saab see minna? ja kolm öde, ja heinaküün, ja vann, ja puujuurikas salliks, neli tuba ja viis elavat õhtut, veel vagusid treida, kolmkümmend kaheksa papagoidi ja kuusteist libedat arsti pakuvad abi, süüdlaslikud pilgud ja 8½, ja korrutada miinus lisada, nii et reageerida ja taaskehtestada, karu Winny, jälgi mind ja mu nõbu Winnie't, kes varastas pakse sigu, ja kirkad värvilised paradisiilinnud istuvad ja ootavad päikseloojangut, uued näod ja hääled, aga veinide nimesid hääldada ei oska, ja mööbliriidest kleidid poosetavad, kuni aeg läheb mõnusasti mööda, nad on võib-olla peetud ja tahavad olla veetud, anna ainult minna! ohhoo, ja Basho, ja ja ja veel see ja too, ja selle kohta pole üldse läbi veel lood!

Vaid vaata seda saart, maagilist saart, Kõige saart: tihane peos ja kajakas pilve peal, näe, kaarik taeva ees ja paat merevees, ja lohe, kel viis on päid ja inglil seitse suid allveelaev sukeldus siis ja viin nimega "Marine", ütle ihhiil! ölu on vahuline, täitsa harilik igapäevaine, mis enam endasse ei ime, näost hall, vaskpall, maha jäetud kaubahall, mitte nagu kukk kuldsuleline ja räppar Schusteri-nimeline, ohhoo, ja Basho, ja ja ja veel see ja too, ja selle kohta pole üldse läbi veel lood!

Vaid vaata seda saart, maagilist saart, Kõige saart: Vabadussammas ja Püha Vituse katedraal, kõik kaks torni seal kõrguks (kui poleks neid tehtud pihuks ja põrmuks), päris nagu vilepill... jah, on küll, kõik tõsi on, sild üle Neeva rohtub, keegi seal kedagi kohtab, Ja vaadata sealt, kus on must, paotades valge ajaproovi ust, Pealinn põhjamaal, kus kuningad unemaal ja jõgi mustendav, väike on lind või suur see lind, lõputult peksleb ta tiib, pitsa sai tellitud, maitse on meelitat, kohale tõid selle kaksikud, seal palees viilud ja lõigud su ees, Paastupitsat ja külmunud lihakeha, jah, väga kena, kodujuustu- ja paastuõlinäljas Ivan Lendl ässa käis välja, muinasjutt, sabajupp, ussil on rutt, valamurealism, eufemism, segarealism, nohurohud ja masendusrohud, needusest vabaks, pisaraid valaks, särada tahaks, ninakoll, edukas troll, karjääriredeliloll, psühhoanalüüs ja muidu analüüs, et meie aju oleks aina õnnerüüs, ohhoo, ja Basho, ja ja ja veel see ja too, ja selle kohta pole üldse läbi veel lood!

Vaid vaata seda saart, maagilist saart, Kõige saart: Felix Edmundovitš Dzeržinski haud, hauaplaat peal Ja hümn Leonid Ilitš Dneprodzeržinskile, kes samuti kivi all Uus orbiit ja vana Arbat, kuigi lõdvalt seotud ja kolmikkaitse kõigile maanduvatele meestele mündine piparmünt ja nätske nätsukomm, prantslastele vaarikaga kodanlik pealinn ja proletaarne töölisparaad Tšukovski laulud ja Tšaikovski muusika Majakovski raamatud, kus Makovski pildid seers, kõik see näib kergelt kahtlane veel Kollane kaftan ja sinine purskkaev, vaimselt ärgas Valge fantoom ja üks poiss Anton, kõigile saab antud ohhoo, ja Basho, ja ja ja veel see ja too, ja selle kohta pole üldse läbi veel lood!

**PSOY KOROLENKO**  
Eesti keelde tõlkinud Tiina Põllu

AN ISLAND WHERE EVERYTHING IS

Just look at this island, the magic island, Island of everything: laurel leaves and Georgian crosses, corral riffs and that pestle nephrites, Stradivarius' violins added keyboards of Bach, a pipe of Magritte and that hat of Monomakh, and the counter of Geiger count the lost tracks of Alzheimer, as the laws of Einstein walk with slippers of Witgenstein, the pendulum of Foucault and, why not? Foucault himself, that other Foucault, yes, that other Foucault! and... Umberto Eco, boots of Ecco and products eco- oh! echo Foucault, and chicken El Pollo Loco, go go, yes go go, sterilised moloko, you know, also, so natural moloko, so healthy indeed, natural curls, crisps, cold cuts, powdered sugar, spots to powder, spots to wash, spot the catch and spots to unlash, flashes back flash, aagh, and Basho, and and and this and that, and that's not all at all, of all, of that!

Just look at this island, the magic island, Island of everything: sheep's brain, plain, as plain as human brain, calf's brain, young brain and dog's brain barking, hen's brain, think none of it and rooster's brain crowing, clean white hot towels and soft silk socks, and new decisions due to sadness and: winter frozen dreadlocks, poetry and prose, epoxy and rose, who's got the nose? and the appetite? curtains and fabrics, floors and ceilings, doors and traps, aagh, and Basho, and and and this and that, and that's not all at all, of all, of that!

Just look at this island, the magic island, Island of everything: pink ribbons and wrapped necroromantics, artful asocial, books by Apresian on lexical semantics, this Pokemon and that Pokemon, lets all poke it with Packman Lotreamon and the loud scream Come on! Human! and sweet citramon and bitter bitter analgin, then seroburomalin - first worldwide, yes, widespread, a vitamin, Pentalgin H - five times stronger than pain, painfuller, a killer that Russian field and wilful will, killed her, Uncle Kolia and uncle Vania, how much more uncle can it get? and three sisters, and barn, and bath, a tree root as scarf, four rooms and five live evenings, ever more lines to carve, thirty eight parrots and sixteen slick doctors offer help, guilty looks and 8½, and multiply minus add, so react re-enact, bear Winny, bear with me and my cousin Winnie, who's stolen fat pigs, and bright coloured paradise birds, sit awaiting a sunset, with new faces and voice but wines we can't pronounce, and chintz dresses, flaunt asses, as time comfortably passes, what may be worn and wants to be sucked stuck, go for it! aagh, and Basho, and and and this and that, and that's not all at all, of all, of that!

Just look at this island, the magic island, Island of everything: a titmouse in the hand and seagull in the cloud, see a chariot in the sky and a boat in the sea, watch a five headed dragon and a seven mouth angel a submarine submerged and vodka 'Marine', say cheers! beer with foam and just another regular miracle, with nothing to bloat, a pale face and a copper ball, left forgotten in the corner mall, unlike the golden rooster and the rapper named Schuster, aagh, and Basho, and and and this and that, and that's not all at all, of all, of that!

Just look at this island, the magic island, Island of everything: Statue of Liberty and St. Vitus Cathedral, all two big towers (none of them has been blown off yet), true as a whistle.... yes indeed, it is all true, and a bridge across Nevu, a person on rendezvous, And black viewpoints for white tainted time tests, Black river for Nordic capital, where kings rest, a little bird and a big bird, endlessly flapping wings, a tasty pizza and an ordered pizza, delivered by twins, on the corner of the plaza, served slices a piece, Lent pizza and frozen meat please, yes pretty please, cottage cheese and lent oil, hit an ace by Ivan Lendl, a magic tale, an animals' tail, a snakes tail beckoning, kitchen sink realism, euphemisms and mixed realism, medicines against flu, medicines against blue, means against spell, tears from the well, glittering softly, bugger from nose, success in office, carriages and ladders, psychoanalysis, and general analysis so those brains stay in order, aagh, and Basho, and and and this and that, and that's not all at all, of all, of that!

Just look at this island, the magic island, Island of everything: A grave for Felix Edmundovich Dzerzhinsky, stone on top And anthem for Leonid Ilyich Dneprodzerzhinsky, beneath the rock A new orbit and The Old Arbat, albeit in lose circles and triple defence for all the lads landing minty peppermint and juicy juicy fruit, framboise for the French bourgeois capital and proletarian labor day parade songs by Chukovsky along the music of Tchaikovsky Books by Majakovski with pictures of Makovski, it all gets quite murky Yellow kaftan and "Blue fountain" in spirit evoked "White Phantom" and boy Anton, all will be provoked aagh, and Basho, and and and this and that, and that's not all at all, of all, of that!

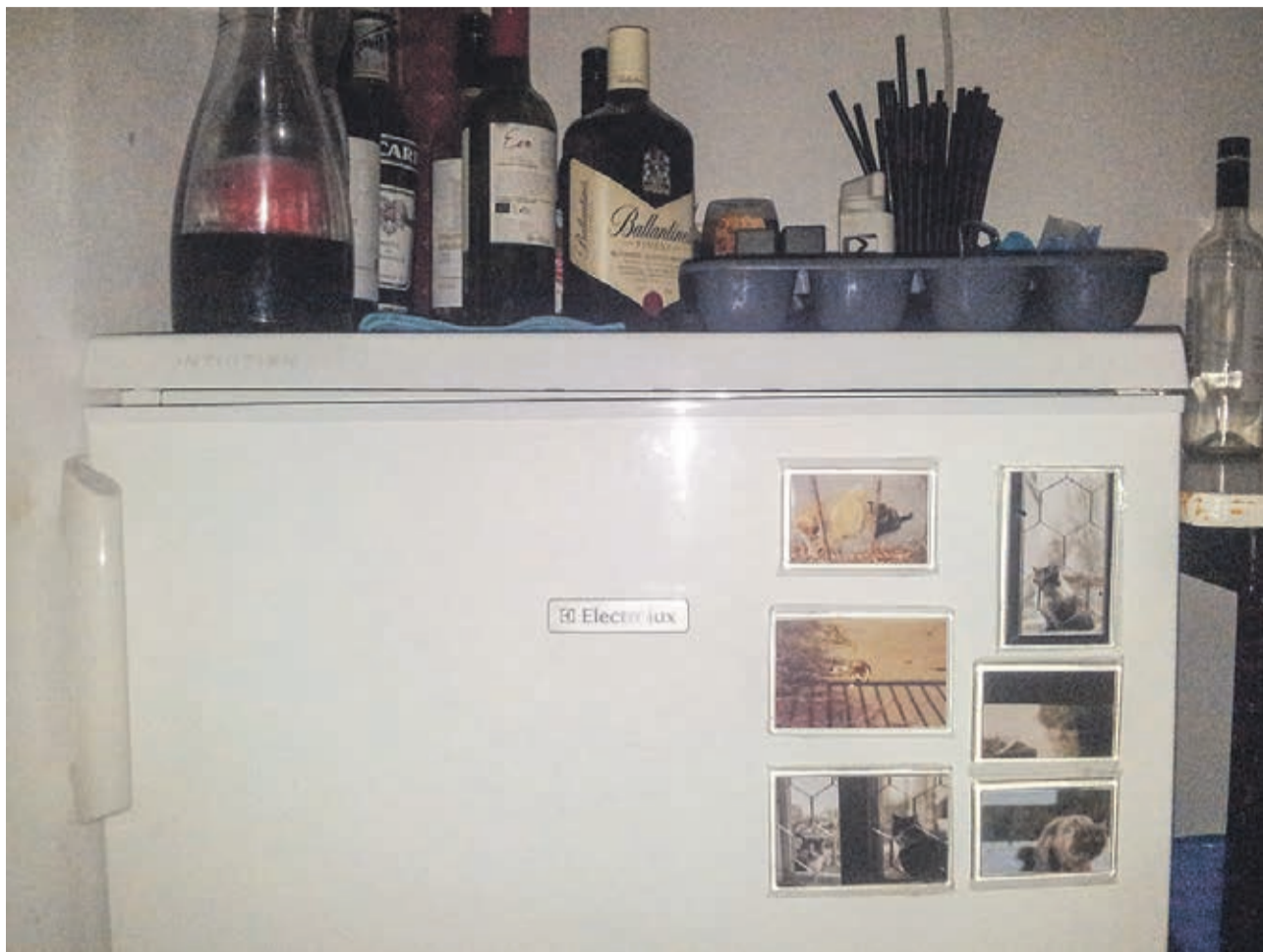
**PSOY KOROLENKO**  
Translated by Raimundas Malašauskas and Gabriel Lester



# ALISSA ŠNAIDER TALLINN

## Cat Magnets

19–22. november, kestev või ette teatamata etendus / November 19–22, ongoing or unannounced performance and disappearance



KASSIPILDIGA AKRÜÜLIST KÜLMKAPIMAGNETID 70 x 45 mm / 88 x 56 mm / "CAT MAGNETS" 2014 ACRYLIC CAT FRIDGE MAGNETS 70 x 45 mm / 88 x 56 mm



Levib kuuludus, et Alissa koosneb suitsust ning tegelikult me ei teagi, kellest räägime. Võin kinnitada, et see ei ole tõsi!

On kass, on magnet ja on *performance*. *Performance*'i kõrval laual on viinapudel. On magnet, on *performance* ja on pudel viina. Viinapudeli kõrval laual on kass. On viinapudel, on magnet ja on kass. Kassi kõrval laual on *performance*. Aga meil on täiesti ükskõik, sest meid huvitab ainult viinapudel.  
— ALISSA ŠNAIDER

Tema või nemad või see või praegu liigub läbi mitme keha ja ruumi nagu matemaatiliselt konstrueeritud lainetus läbi sajandite. See on piisavalt jabur, et balansseerida täiuse piiril, ja täius on selles olemas, nagu unenägu, kus kogu elu kangastub su ees ühesainsas kaunis stseenis.

— RAIMUNDAS MALASAUSKAS

There is a rumour that Alissa is made of smoke and perhaps we don't really know who we are talking about. But I must say that is not true!

There is a cat, a magnet and a performance. Next to the performance you can see a bottle of vodka sitting on a bar. There is a magnet, a performance and a bottle of vodka. Next to the bottle of vodka you can see a cat sitting on a bar. There is a bottle of vodka, a magnet and a cat. Next to the cat you can see a performance sitting on a bar.

But we don't give a damn because we are only interested in the bottle of vodka.

— ALISSA ŠNAIDER

She or he or them or it or now runs through several bodies and spaces like a mathematically engineered wave across centuries. Its awkwardness cringes on the edge of perfection and perfection is always there, like the dream where you suddenly see the manifestation of an entire life in one beautiful scene.

— RAIMUNDAS MALASAUSKAS

**ALISSA ŠNAIDER** (s. 1985, Tallinnas) on kunstnik, koreograaf ja etenduskunstnik. Kaunite kunstide magistrikraadi omandas ta Sandbergi Instituudis (Amsterdam). Tema töödel on erinev kuju ja vorm ning need hüppavad ühest distsipliinist teise, hägustades piire ja peeneid piirjooni ning transformeerudes tühjuse valgetest laikudest mustadeks joonteks, kus vaikus, viisakusvestlus ja piinlik paus muutuvad millekski muuks ning kus just see miski muu ongi oluline. Tema töid on esindanud järgmised galeriid ja festivalid: Juliette Jongma (Amsterdam), Huis Frankendael (Amsterdam), Frascati (Amsterdam), Het Veem (Amsterdam), Veneetsia biennaal "oO" raames – Küprose ja Leedu paviljon (Veneetsia), Uferstudios (Berliin), Kanuti Gildi SAAL (Tallinn), Baltic Circle Festival (Helsingi), Uzés Danse CDC (Uzés), TanzWerkstatt (Viin), O Espaço do Tempo (Montemor-o-Novo).

**ALISSA ŠNAIDER** (b. 1985, Tallinn), is an artist, choreographer and performer. She obtained her MA in Fine Arts at Sandberg Institute (Amsterdam). Her works are taking various shapes and forms while bouncing from one discipline to another, liquefying the borders and thin lines, mutating from white spaces of the void into the black lines, where silence, small talk or an awkward pause becomes something else, where something else is always the thing. She has presented her works at venues and festivals including: Juliette Jongma (Amsterdam), Huis Frankendael (Amsterdam), Frascati (Amsterdam), Het Veem (Amsterdam), Venice Biennale in the frame of "oO" - Cyprus and Lithuanian Pavilion (Venice), Uferstudios (Berlin), Kanuti Gildi SAAL (Tallinn), Baltic Circle Festival (Helsinki), Uzés Danse CDC (Uzés), TanzWerkstatt (Vienna), O Espaço do Tempo (Montemor-o-Novo).

# RYTIS SALADŽIUS VILNIUS

## The Mask-Making Workshop

Kolmapäev, 19. november 15:00–19:00 / Wednesday, November 19 at 15:00–19:00

Osalejate arv piiratud (maks. 25), vajalik eelregistreerumine: [contact@extrajessica.com](mailto:contact@extrajessica.com)

Number of participants limited (max 25), entrance only with pre-registration: [contact@extrajessica.com](mailto:contact@extrajessica.com)



Kõik teavad, mis on mask ja mida sellega tehakse, igaüks on maski proovinud. Kuid mitte igaüks ei tea, kuidas teha iseenda “lisanägu” ja kuidas tunduks sellega esineda. Maskitegemise töötoas kutsub Rytis Saladžius osalejaid iseendale maski looma. Rytise põhjalik praktiline ja teoreetiline uurimus käsitleb maski kui *performance*’i ja isiksuse eneseteostuse peamist elementi. See töötuba on kohustuslik kõigile, kes on huvitatud etendusloomingust või iseendast. Eelnev kokkupuude kunsti, käsitöö ega *performance*’iga ei ole vajalik, sobib kõigile vanusegruppidele. Osalemine on tasuta ja tulemuse võib endale jätta!

Mulle pakub huvi, kuidas kõik omavahel seotud on: mask ja kõik selle ümber, kuidas mõjutab mask teda ümbritsevat õhustikku, kuidas sellega harmoneerub. Tänapäeval kasutatakse maski enamasti praktilistel eesmärkidel, nagu gaasimaskina, pisargaasi kaitsemaskina või ehitajate tolumumaskina. Isegi kui maski kasutatakse praktilisel eesmärgil (kriminaalne, meditsiiniline, äriline), on sel ikka etenduslik varjund. Millist maski soovib tänapäeva inimene kanda?

Minu jaoks on mask alati seotud transsendentsiga, mitte ainult selle tõttu, mis on maski taga, vaid ka seoses tema kandjaga, ning oluline on lisaks ka mask ise. Kasutatagu teda rituaalides, religioonis, pööripäeva pidustustel, etendustes... Mind huvitab enim mask uurimisvaldkonnana – kuidas käitub inimene maski kandes. Eelmistes maskitegemise töötubades olen näinud arhetüüpide ilmsikstulekut ja aja kokkusulamist inimese tekkest algusest peale kuni praeguseni. Teisisõnu – maskide puhul aega ei eksisteeri.

Töötoa jooksul huvitab mind väga see, kuidas osalejad (eriti lapsed) oma maski ette kujutavad, kuidas sellega suhestuvad, kuidas arvestavad mastaape ja valivad maski viimistlemiseks värve.

— RYTIS SALADŽIUS

Everyone knows what a mask is and what it does, everyone has tried to wear a mask. But not everyone knows how to make their own “added face” and what it would mean to perform with it. In the Mask-Making workshop Rytis Saladžius invites the participants to create their own mask. Rytis’s extensive practical and theoretical research addresses the mask as a fundamental element in performance and self-performance of the individual. This workshop is compulsory for anyone interested in performance or in themselves. Previous experience with art, craft or performance is not required, open to all age groups. Participation is free and you may keep the mask!

For me it is important how everything is related: the mask and everything around it, how the mask affects its surrounding atmosphere, how it resonances with it. Nowadays the mask is used in various aspects, usually for practical purposes, for example gas-helmets, tear-gas protection or builder’s masks. Even when used for practical (criminal, medical, financial) purposes the mask always carries a performative connotation with it. What kind of mask does the contemporary person want to wear?

For me mask is always related with transcendence, not only what lies behind the mask, or who wears it, it is also about the mask by itself. Whether used for a ritual, for religion, for equinox celebrations, for performances... I’m interested most of all in the mask as a field of study, how the human behaves when he or she is wearing it. In the previous mask-making workshop I have seen how the archetypes unfolded and melted time from the emergence of the human from the beginning till now. In the other words this means that when it comes to masks – time does not exist.

Once in the workshop I am curious how participants (especially children) imagine the mask, how they relate themselves with it, how they use measures and choose colors to paint it.

— RYTIS SALADŽIUS

**RYTIS SALADŽIUS** (s. 1972) on kunstnik ja näitleja, kes elab Leedus, Vilniuses. Ta õppis lavastamist Leedu muusika- ja teatriakadeemias ning 1994. aastast on ta töötanud mitmes Leedu teatris näitlejana ja osalenud paljudes lavastustes. Rytise kunstilooming on etendusliku iseloomuga, kus tema roll kunstnikuna seguneb tihti käsiloleva projektiga. Ta on erinevatel viisidel osalenud rahvusvahelistel ja Leedu näitustel, sh Mindaugase triennaalil Vilniuses (2012), “If It’s Part Broke, Half Fix It” Vilniuse kaasaegse kunsti keskuses, “oO” Leedu-Küprose paviljonis Veneetsia biennaalil (2013), Manifesta 8-l (2010).

**RYTIS SALADŽIUS** (b. 1972) is an artist and actor living and working in Vilnius, Lithuania. He has studied theatre directing at the Lithuanian Music and Theatre Academy and worked as an actor for a number of theatre plays in various Lithuanian theatres since 1994. Rytis’s artistic productions have a performative nature, his role as an artist often blending or changing with the project at hand. He has been variously present at a number of international and Lithuanian exhibitions, including The Mindaugas Triennale in Vilnius (2012), “If It’s Part Broke, Half Fix It” at Contemporary Art Centre (CAC) in Vilnius, “oO” Lithuania-Cyprus Pavillion at the Venice Biennale (2013), Manifesta 8 (2010).

**DORA GARCÍA** BARCELONA

# The Artist Without Works: A Guided Tour Around Nothing

Reede, 21. november / Friday, November 21 at 18:00 18:30 19:00  
Esitab / Performed by MICHELANGELO MICCOLIS



“The artist without works: a guided tour around nothing” on giidiga ekskursioon kunstinaäitusel kunstnikust, kes keeldub midagi tootmast. Giid räägib sellest kunstnikust, kuid samas ei teavita publikut mitte millestki. Publik jääb tühjade kätega, sest kogu aines on ruumist justkui evakueeritud. Mis juhtub kui eemaldada valemist aktiivne element ehk siis kunstniku töö? Nagu keemiline reaktsioon, kus aktiivne element ilmneb alles kõigi teiste ainete eemaldamisel. Mis juhtub siis järelejäänud elementidega: näitusesaal kui kontekst, publiku ootused, lõppmulje, ja teised kaasaegse kunsti kirjutamata reeglid? Ühtäkki muutuvad need nähtamatud elemendid nähtavaks ning asetsevad samal tasemel ilma tähelepanu hajutava kunstiteoseta, just sellepärast, et kunstnik seda esitlenud ei ole. Kõhe tunne täidab tühja ruumi, kus valitseb kunsti puudumine.

*The artist without works: a guided tour around nothing* consists of a guided tour in the exhibition space, about an artist that refuses to produce anything. The tour-guide speaks about this artist but at the same time is not informing the visitors about anything. The public is left empty-handed because all materiality seems to be evacuated from the situation. What will happen if the supposedly active element, the work of the artist, is eliminated from the formula? It works like a chemistry experiment where the active element in a substance comes to be known only by eliminating every other element. What will happen to the elements that are left: the exhibition as context, the expectations of the public, the verdict afterwards, and other unwritten rules of contemporary art? All of a sudden, these invisible elements become visible and are horizontally placed without an artwork that could distract the attention, exactly because the artist never presented it. An uneasy feeling fills the empty space where the absence of art rules.

**DORA GARCÍA** (s. 1965, Valladolid) õppis kauneid kunste Salamanca ülikoolis Hispaanias ja Hollandis Amsterdams asuvas Rijksakademies. Ta elab ja töötab Barcelonas. Dora García kasutab näitusepinda platvormina, kus uurida suhet külastaja, kunstiteose ja koha vahel. Selleks on kunstnikul kasutada interaktiivsus ja *performance*. Dora García tööga suhestudes hakkame otsima väiksemaidki märke, mida juhised kasutata. Kunstnik tegeleb tõeluse ja kujutelmade eristamise ja põimimisega ning seeläbi muutuvad külastajad fiktiivseteks tegelaskujudeks: mõnikord nad teavad seda, teinekord aga mitte. 1999. aastast on ta loonud töid ka internetis ([doragarcia.net](http://doragarcia.net)). Ta esindas Hispaaniat 54. Veneetsia biennaalil 2011. aastal. Valik näitusi: Kunsthaus Bregenz 2013; (d)OCUMENTA 13; Kassel 2012; Gwangju Biennial, Korea 2010; Lyon Biennial 2009; TATE Modern, London 2008; Centre Pompidou, Paris 2008; SMAK, Gent 2006; MUSAC, Leon 2004; MACBA, Barcelona 2002

**MICHELANGELO MICCOLIS** (s. 1981, México) on etenduskunstnik teatri- ja visuaalkunsti vallas. Bakalaureusekraadi omandas ta Londonis Brunel University filmi- ja televisiooniõppes ja magistrakraadi Veneetsias asuvas IUAV University teatriõppes. Ta on esinenud tuntud rahvusvaheliste kunstnike projektides, sh: Tino Sehgal, Saksamaa paviljon, Veneetsia biennaal 2005; Milano 2008; The Unilever Series, Tate Modern, London 2012; Romeo Castellucci / Societas Raffaello Sanzio, Paradiso, maailmaturneel 2008-09; Marcello Maloberti, The Ants Struggle on the Snow, Performa, New York 2009; Dora García, Hispaania paviljon, Veneetsia biennaal 2011; Stedelijk Museum Bureau, Amsterdam 2014. 2009. aastast on ta teinud koostööd visuaalkunstniku Davide Savoraniga produktsiooniassistendi ja etenduste koordinaatorina.

**DORA GARCÍA** (b. 1965, Valladolid) studied Fine Arts at the University of Salamanca, Spain, and the Rijksakademie in Amsterdam, Holland. She lives and works in Barcelona. Dora García uses the exhibition space as platform to investigate the relationship between the visitor, the artwork, and place. To this end the artist often draws on interactivity and performance. By engaging with Dora García's work we develop a sense to begin reading even the smallest signs as possible signifiers. The artist engages herself with the question of what is real and what is fiction, and thus visitors become protagonists in a fiction: sometimes knowingly, sometimes not. Since 1999 she has created several works on the web ([doragarcia.net](http://doragarcia.net)). She represented Spain at the 54th Venice Biennale in 2011. Selected exhibitions include: Kunsthaus Bregenz 2013; (d)OCUMENTA 13; Kassel, 2012; Gwangju Biennial, Korea 2010; Lyon Biennial 2009; TATE Modern, London 2008; Centre Pompidou, Paris 2008; SMAK, Gent 2006; MUSAC, Leon 2004; MACBA, Barcelona 2002.

**MICHELANGELO MICCOLIS** (b. 1981, Mexico City) mainly works as a theatre and visual arts performer. He holds a BA in Film and TV Studies from Brunel University (London, UK) and a MA in Theatre Studies from IUAV University (Venice, IT). He has performed extensively in projects by major international artists including: Tino Sehgal, German Pavilion (Venice Biennale 2005), Fondazione Trussardi (Milan 2008), Tate Modern, The Unilever Series (London 2012), Romeo Castellucci / Societas Raffaello Sanzio, Paradiso (on world tour 2008-09), Marcello Maloberti, The Ants Struggle on the Snow, Performa (New York 2009), Dora García, Spanish Pavilion (Venice Biennale 2011), Stedelijk Museum Bureau (Amsterdam 2014). Since 2009 he has collaborated with visual artist Davide Savorani as production assistant and performance coordinator.

# DORA GARCÍA BARCELONA

## The Joycean Society

VIDEO, COLOR, 16:9,  
ENGLISH SPOKEN, BE, 2013, 53'

Reede 21. november / Friday November 21 at 19:30

Grupp inimesi on kolmkümmend aastat koos üht raamatut lugenud. Nad lugesid seda uuesti ja uuesti ning raamatu läbilugemine esimesest viimase leheküljeni võttis iga kord üksteist aastat. Jõudnud viimase sõnani, milleks on mõistatuslik "the", pöörduvad nad kohe raamatu esimese sõna, "riverrun", juurde. Tekst paistab ammendamatu, selle tõlgendamisvõimalused lõputud ning selle lõputu loomus muudab lugemise põnevaks. Väljaspool seda lugemissaali lakkaks maailm justkui olemast, või ehk eksisteerib ta hoopis selle tõttu.

A group of people have been reading a book together for thirty years. They have been reading it again and again, with each journey from the first to the last page taking eleven years. Once they reach the last word, a very enigmatic "the," they begin again with the first word, "riverrun." The text appears inexhaustible, its interpretation endless, the inconclusive nature of the reading exciting. The world seems to cease existing outside this reading room or, perhaps, it exists because of it.



**Kaamera / Camera** Arturo Solis  
**Montaaž / Editing** Dora García & Inneke Van Waeyenbergh  
**Montaaži assistent / Editing assistant** Thomas Depas  
**Muusika / Music** Jan Mech  
**Osalevad / With** Fritz Senn, Sabrina Alonso, Ron Ewart, Tad Lauer, Hansruedi Isler M.D., Mary Moore, Seamus Hughes, Janos Biro, Walter Albrecht, Andrea Matha, Marc Emmenegger, Gabi Schneider, Sylvia Herzig, Andreas Flückiger, Dora García, Jan Mech & Geert Lernout  
**Helisalvestus ja Montaaž / Sound recording & editing** Laszlo Umbreit  
**Heli töötlus / Sound mixing** Christophe Deramaix  
**Värvikorrektruur / Color grading** Fairuz  
**Tellimustöö / Commissioned by** Fondation Prince Pierre de Monaco, XLVème Prix International d'Art Contemporain  
**Produtsent / Produced by** Auguste Orts  
**Toetus / With the support of** the Flanders Audiovisual Fund, Atelier Graphoui, LUCA Sint-Lukas Brussel & Argos, Centre for Art & Media

### OIVIKUTE TRIUMF MARIA LIND

"Selle lugemise eest läheme kõik põrgusse!" ütleb üks Joyce'i keskuse liikmeid Dora García 2013. aasta filmis, mille pealkiri ongi tulnud sama raamatuklubi nimest. Alates 1986. aastast on see entusiastidest koosnev rühm igal nädalal Zürichis kokku tulnud, et lugeda James Joyce'i viimast romaani "Finnegans Wake" (1939). Tõsise ilmega osalejatel kulus 11 aastat, et ennast raamatust läbi närida, ning nüüd on nad kolmandal ringil. Raamatuklubi asutajad on ühislugemise jooksul vanemaks jäänud, mäletades veel aegu, kui lugemissaali viiv trepp ei olnud mingi takistus. Aja jooksul on nendega liitunud uusi tulijaid ning ka siis, kui García oma meeskonnaga nendega aega veetis, olid mõned noored kohal.

Kaamera on keset ruumi, jälgides lugemisele eelnevat humoorikat vestlust sellest, mida tooks kaasa see, kui kunstnikud teeniksid liiga palju raha, ning sellest, kuidas teha kindlaks, et inimesed on enne matmist ikka surnud. Seejärel muutub vestlus aruteluks, mis põhineb kurikuulsalt segase raamatu väga põhjalikul, lausa sõnasõnalisel lugemisel. Nad arutlevad sõnade "onon, onon" tähenduse üle leheküljel 201 ning seejärel sõnaühendite "shabby genteel", "joys of ills" ja "peduncle" üle. Võib-olla on sõnapaariga "great Scott" (suur Scott) tahetud öelda "great God" (suur jumal)? Vahepeal annavad kõlapildile tooni toolide kriiksumine ja moonakotikeste krabin, kaadris on lumega kaetud ja sigaretti suitsetava Joyce'i pronkskuju, ning kaadrisse lipsab äkki ka rippmikrofoni hoidev isik.

Õhustik filmis on pinev. Igal inimesel on omaenda viis tekstiga tegelemiseks, kuid selle dešifreerimiseks ja Joyce'i kirjutamisel kasutatud piiratud hulga reeglite mõistmiseks on vaja just sellist kontsentreeritud ühist jõupingutust. Osalejad naudivad ilmselgelt oma tegevust ning neil on ebatavaliselt palju teadmisi – nagu oivikutel ikka – olemata professionaalsed kirjandusteadlased. Suurem osa lugejaid on mehed. Tabavaid ja põnevaid kommentaare, ettepanekuid ja küsimusi konkreetsete mõistete kohta on tuba täis, luues kollektiivse intelligentsuse *performance*'i oma kauneimal kujul.

Sellest ajast saadik, kui ma eelmisel aastal Veneetsia biennaalil Monaco paviljonis García filmi nägin, olen sellele mõelnud. Selle kohta, et ta on tabanud midagi erakordset ja samas päevakajalist, isegi väga: individuaalne kirjg ja pühendumine, mida jagatakse ja arutatakse teistega vankumatult järjepidevates tingimustes. Kui Vdrome'is – veebikeskkond, kus esitletakse igal nädalal uut videoloomingut – hiljuti seda filmi näidati, tuletas see mulle meelde, et stsenaarium võib olla täiesti ebavajalik. Kuid ma arvan, et tegelikult on vastupidi. See räägib kaasaja vajadusest sügavuse, püsivuse ja naudingu järele, ilma et peaks mõtlema tagajärgedele, milleks võivad olla nii tarbitud aeg kui ka käegakatsutava tulemuse puudumine. See räägib sellest, kuidas maailmas asjad käivad, sellisest lähemisest, kus asjad saavad küpseda aeglaselt ja põhjalikult. Osalejad toovad kunsti tagasi keskele kohale ajal, mil see satub tihti hoopis ääremaile, seda isegi kunstimaailmas endas, seega käesoleval juhul on meil tegemist kanoniseeritud tekstiga, mille autorit peetakse "juhiks". Nagu oivikutele kohane, jätkavad Joyce'i keskuse liikmed oma pidevat tegevust ka siis, kui nad tulemusteni ei jõua.

Sedalaadi keskendunud ja kiindunud pühendumus on tänapäeval haruldane nähtus. Raamatuklubi üks liikmetest nimetab nende ühist tegevust sõltuvust tekitavaks. Nad kirjeldavad seda ka unikaalse lugemiskogemuse ja isegi teraapiana. Vaieldamatult naudivad osalejad Finnegan's Wake'i sel viisil lugemist väga: üks inimene arutleb, et kirjandusega sel viisil tegelemine on näide sellest, kuidas kultuur on meie jaoks asendus meie keelatud naudingute eest. Kuid kunst tähendab veelgi rohkemat; just kunst võimaldab meil väljendada naudingukogemust, aga ka valu ja kõike muud ning seda teistega jagada.

Rafineeritud tegevused nagu Joyce'i keskuse raamatuklubi kangekaelselt ühine eesmärk ja lõpmatult tänamatu pingutus ei tähenda midagi vähemat kui vastupanuliikumist kaasaja survele, olgu see siis teadvustatud või mitte. Samal ajal esindavad nii García film kui ka raamatuklubi ise oivikute triumfi ning nende pühendumist naudingule. Sedalaadi pühendumises on tulevikku, isegi kui see tähendab põrgusseminekut.

*Esmakordelt avaldatud ArtReview 2014. aasta septembrinumbris.*

### THE TRIUMPH OF THE NERDS By MARIA LIND

"We are all going to go to hell as a result of reading this!" says one of the members of the Joycean Society in a 2013 film by Dora García that takes the group's name as its title. Since 1986 this band of enthusiasts has met every week in Zurich to read James Joyce's last novel, *Finnegan's Wake* (1939), together. It took the serious-looking participants 11 years to get through the book, and they are now on the third lap. The pioneers have aged with the collective reading, remembering when the stairs leading to the meeting room were not an obstacle. Newcomers have joined along the way, and when García and her crew come to spend time with the society, a couple of youngsters are present.

The camera sits in the middle of the room, gently following a humorous pre-reading conversation about the effects of artists earning too much money and about how to make sure that people are dead before they are buried. The conversation then turns into a discussion based on a close reading of the notoriously opaque book, literally word by word. They debate the meaning of 'onon, onon' on page 201 and move on to 'shabby genteel', 'joys of ills' and 'peduncle'. Maybe 'great Scott' is another way of saying 'great God'? Meanwhile squeaking chairs and rustling snack-bags contribute to the soundscape, a snow-covered bronze statue of Joyce smoking a cigarette fills the frame and the person holding the suspended microphone suddenly becomes visible.

The atmosphere in the film is intense. Each person has his or her own way of dealing with the text, but it is the extremely concentrated common endeavour of decoding it and, to some degree, understanding the limited number of rules that Joyce supposedly employed in writing the novel that stands out. It is clear that the participants enjoy what they are doing and that they are unusually knowledgeable – the way nerds tend to be – without being professional historians of literature. Most of the readers are men. Witty and fascinating comments, suggestions and questions pertaining to specific terms fly fast across the room in a performance of collective intelligence at its most beautiful.

Ever since I saw García's film in Monaco's pavilion at the Venice Biennale last year I have been thinking about it. About the fact that she has captured something rare and yet urgent, even overwhelmingly so: individual passion and commitment being shared and debated with others under strikingly consistent conditions. When Vdrome – an online initiative presenting a new videowork every week – recently featured the film, I was reminded that the scenario could be seen as irrelevant navel-gazing. But I think it is the opposite. It speaks of a contemporary need for depth, continuity and pleasure, without having to think about consequences – whether they be the time it consumes or the absence of palpable outcomes. It is about a way of acting in the world, a sort of approach that allows for things to mature slowly and precisely. By doing so, the people involved not only place art centre stage at a time when art often ends up in the margins of even the artworld itself – albeit in this case we're dealing with a text that has been canonised and its author hailed as a 'master'. Like true nerds, the members of the Joycean Society also perform a continuous engagement without necessarily reaching a conclusion.

This kind of focused and loving attention is a scarce phenomenon today, when neoliberalism's atomisation and disruption of life lived small and large is reaching new heights. One of the participants in the reading group calls their joint activities 'addictive'. It is also described as a unique reading experience and even as therapy. Undeniably the participants take a lot of pleasure in this approach to reading *Finnegan's Wake*: one person in the film argues that engaging with literature this way is an example of how culture is a substitute for pleasures denied to us. But art is more than that; it is that which makes it possible for us to articulate the experience of pleasure, but also of pain and all the rest of it, in order to share it with others.

Stealth activities like the ones of the Joycean Society's reading group and its stubbornly cooperative investment and inconclusive aim comprise nothing less than an act of resistance to current pressures, whether conscious or unconscious. At the same time, both García's film and the reading group itself represent a triumph of the nerds and their commitment to pleasure. This kind of engagement is the future, even if it means going to hell.

*First published in ArtReview, September 2014*

**DJANA COVIC** HAAG/VIIN

KELDRISAALIS, sissepääs: PÜHAVAIMU 5  
AT THE CELLAR HALL, entrance: PÜHAVAIMU 5

# Political Aesthetical Shareapy / Pas

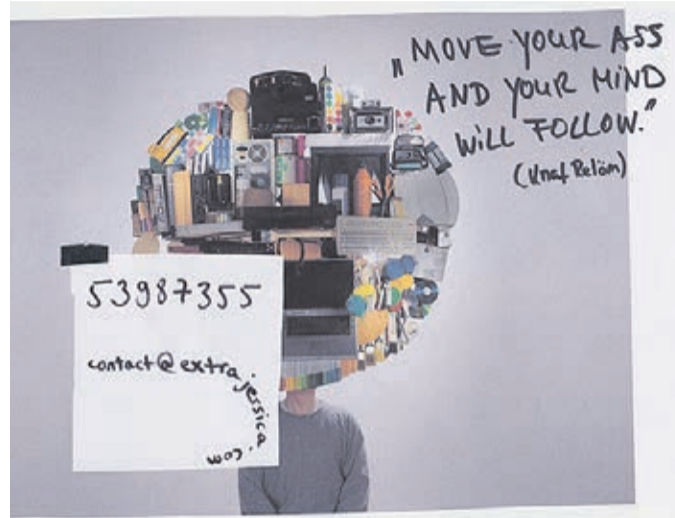
Neljapäev, 20. november / Thursday, November 20 at 15:00 16:00 17:00 18:00

Reede, 21. november / Friday, November 21 at 15:00 16:00 17:00 18:00

Laupäev, 22. november / Saturday, November 22 at: 15:00 16:00 17:00 18:00

Osalejate arv piiratud (maks 5 in), vajalik eelregistreerimine: [contact@extrajessica.com](mailto:contact@extrajessica.com)

Number of participants limited (max 5), entrance only with pre-registration: [contact@extrajessica.com](mailto:contact@extrajessica.com)



**DJANA COVIC** kutsub teid osalema Valentina D "Poliitilise Teraapia"\*\*\* tõlgenduses – "Poliitilis-esteetiline jagamisteraapia"!

Valentina D töötab eelnevalt määratletud küsimuste kogumiga, sh individuaalse poliitilise probleemi leidmine, dialoogi olemasolu, terapeudi ja patsiendi rollid (vahetatavad rollid), teise peale käte asetamine, korraga vaid ühe isiku/olendiga töötamine eesmärgiga lahendada vaid selle konkreetse isiku poliitiline probleem.

Mina seevastu töotan eelnevalt määratletud poliitiliste/esteetiliste stsenaariumidega, mille ma osalejatele n-ö kogemuskingitustena välja pakun. Osaleja kohalik ja iseendast lähtuv poliitiline või esteetiline probleem võib tegelikult puudutada paljusid ning seda võiks vaadelda ja sellest rääkida võrdväärselt päevakajaliste poliitiliste ja esteetiliste konfliktidega, eriti kui need konfliktid puudutavad kogukonda, kuhu need inimesed algselt ei kuulu.

—**DJANA COVIC**

"Tundub, et dialoogi reeglid ei ole kunagi avatud ja neid ei saa defineerida. Lühidalt, dialoog kui demokraatliku protsessi kvintessents on täielik pettekujutus ja moonutatud usk. Tänapäeval tähendab dialoogis osalemisega nõustumine seda, et allutakse domineerivale struktuurile, mis dialoogi moodustab. Dialoogi sees puudub vastupanu. Minu soovitus on seega osalemast keelduda ja suhtlusest väljuda."

—**NATAŠA SIOUZOU**. "A Discourse Against Dialogue", The Aesthetics of Applied Theatre (blog), detsember 2013

Poliitilises teraapias eeldab Valentina D avatud dialoogi olemasolu partnerite vahel, kuid PAS-i seisukohast ei pea dialoog tingimata toimuma võrdväärsete partnerite vahel: PAS võib olla ka monoloog, klubi või mäss. PAS-i "teraapia" on "jagamisteraapia", kus mõistetakse, et edukas poliitiline sekkumine võib alguse saada vaid esteetiliselt positsioonilt. Kunst on seal, kus seda ei ole taotletud.

\*\*\* "Poliitiline teraapia" on praktika, mille mõtles algselt välja Valentina Desideri ning mida ta on viimase viie aasta jooksul mitmes avalikus ja eraviisilises kontekstis levitanud koos "Võltsteraapiaga". Nii poliitiline teraapia kui ka võltsteraapia mängivad teraapia põhiomadustega – kuna igaüks võib seda praktiseerida ja muuta ükskõik kus, ning kuna terapeudi ja patsiendi rollid on meelevaldsed ja ümber vahetatavad, ei ole paranemine eeldatav ega garanteeritud. "Igaüks võib seda praktiseerida. Poliitilise teraapia rakendamine areneb selle toimumise käigus."

—**V. DESIDERI**

Vaata lisaks: [faketherapy.wordpress.com](http://faketherapy.wordpress.com)

**DJANA COVIC** (s. Mostar, Bosnia ja Hertsegoviinas) on õppinud Viini kaunite kunstide akadeemias Harun Farocki kino- ja kunstikursusel. Enda kirjeldamiseks armastab ta kasutada väljendit "irritainer" (ärrituslõbustaja) ning peab ennast selliste valdkondade põhiesindajaks nagu "errorism" (vigadus) ja "dark pop" (sünge pop). Ta on *performance'i* tunnismärgi "Dolce & Afghaner" kaasasutaja ja "Dolce After Ghana" asutaja, 2011. aastal võitis ta Austria ainsa *performance'i*-auhinna H13 ning 2010. aastal veel ühe auhinna. Tema looming koosneb ringjatest maailmadest: peamiselt arutlusseminarid, *performance*-installatsioonid, stsenoograafia ja valgusdisain, mood ja avalikud poliitilis-esteetilisest sekkumised. Näiteid tema avalikest esinemistest: Donaufestival Krems (Austria), Galerie im Taxispalais (Austria), Art Review London (Suurbritannia), IG Bildende Art Price Vienna / international art 2010 (Austria), The Mews Project Space London (Suurbritannia), WUK Vienna (Austria), Kampnagel Hamburg (Saksamaa), Museum of Contemporary Art Vojvodina (Serbia), Witte de With, Rotterdam (Holland).

**DJANA COVIC** (b. Bosnia-Hertsegoviina, Mostar) has studied in Vienna at the Academy of Fine Arts at Harun Farocki's Class for Cinema and Art Space. She is pleased to describe herself as an "irritainer" and claims to be the main representative of the art trends of "errorism" and "dark pop". She was cofounder of the performance-label "Dolce & Afghaner" and founder of "Dolce After Ghana", won the only Austrian performance prize H13 in 2011 and some other award in 2010. Her oeuvre comprises a universe of Roundhouse kicks: mostly teach-in's, performance-installations, scenography and light design, fashion and public political aesthetic interventions. An excerpt of her public appearances are: Donaufestival Krems (Austria), Galerie im Taxispalais (Austria), Art Review London (Great Britain), IG Bildende Art Price Vienna / international art 2010 (Austria), The Mews Project Space London (Great Britain), WUK Vienna (Austria), Kampnagel Hamburg (Germany), Museum of Contemporary Art Vojvodina (Serbia), Witte de With, Rotterdam (Holland).

**DJANA COVIC** invites you to take part in a new interpretation of Valentina D's practice "Political Therapy" \*\*\* – "Political Aesthetical Shareapy"!

Whereas Valentina D. would work with a pre-set of questions, including finding the individual political problem and having "the dialogue", the roles of "therapist and patient" (exchangeable roles), laying hands on the other, working with one (non)human at a time and only towards the individual's political problem.

I work with a pre-set of political / aesthetic scenarios that I offer to the participants as "experience gifts". The local individually seen political and aesthetic problem of the participant can be a collective issue and could be looked at and talked about equally to urgent political and aesthetic conflicts, particularly if these conflicts belong to a community of which they do not originally form part.

—**DJANA COVIC**

"It seems that the rules of "the dialogue" are never open and subject to definition. In short, dialogue, as the quintessence of the democratic process, is a blatant delusion and a twisted faith. Accepting the participation 'to the dialogue' means today complying with the dominance structures that form it. There is no resistance within dialogue. My proposal then would be negating participation and exiting communication."

—**NATAŠA SIOUZOU**. "A Discourse Against Dialogue", The Aesthetics of Applied Theatre (blog), Dec. 2013

Valentina D. assumes in her practice "Political Therapy" the necessity of taking on the role of "dialogue partners", whereas PAS does not necessarily see a dialogue between equivalent subjects: PAS can be a monologue, a club or riot, too. PAS's "therapy" is "shareapy" and understands that any successful political intervention can only start from an aesthetic or even aestheticist position. Art is claimed where none is intended.

\*\*\* "Political Therapy" is a practice originally invented by Valentina Desideri, which she has spread to various public and private contexts over the past five years, alongside with "Fake Therapy". Both Political and Fake Therapy play with the fundamental premises of therapy – practiced and modified by anyone, anywhere, the roles of the therapist and patient being arbitrary and interchangeable, no cure is intended or guaranteed. "Anyone is welcome to practice it. The practice of Political Therapy develops as it happens."

—**V. DESIDERI**

Find out more: [faketherapy.wordpress.com](http://faketherapy.wordpress.com)



# CHICKS ON SPEED SYDNEY/BARCELONA/KÖLN/PARIIS/LONDON/NEW YORK/VIIN

## Cyberformance

Laupäev, 22. november / Saturday November 22 at 21:00

**CHICKS ON SPEED** on valdkondadevahelised kultuuritöötajad...

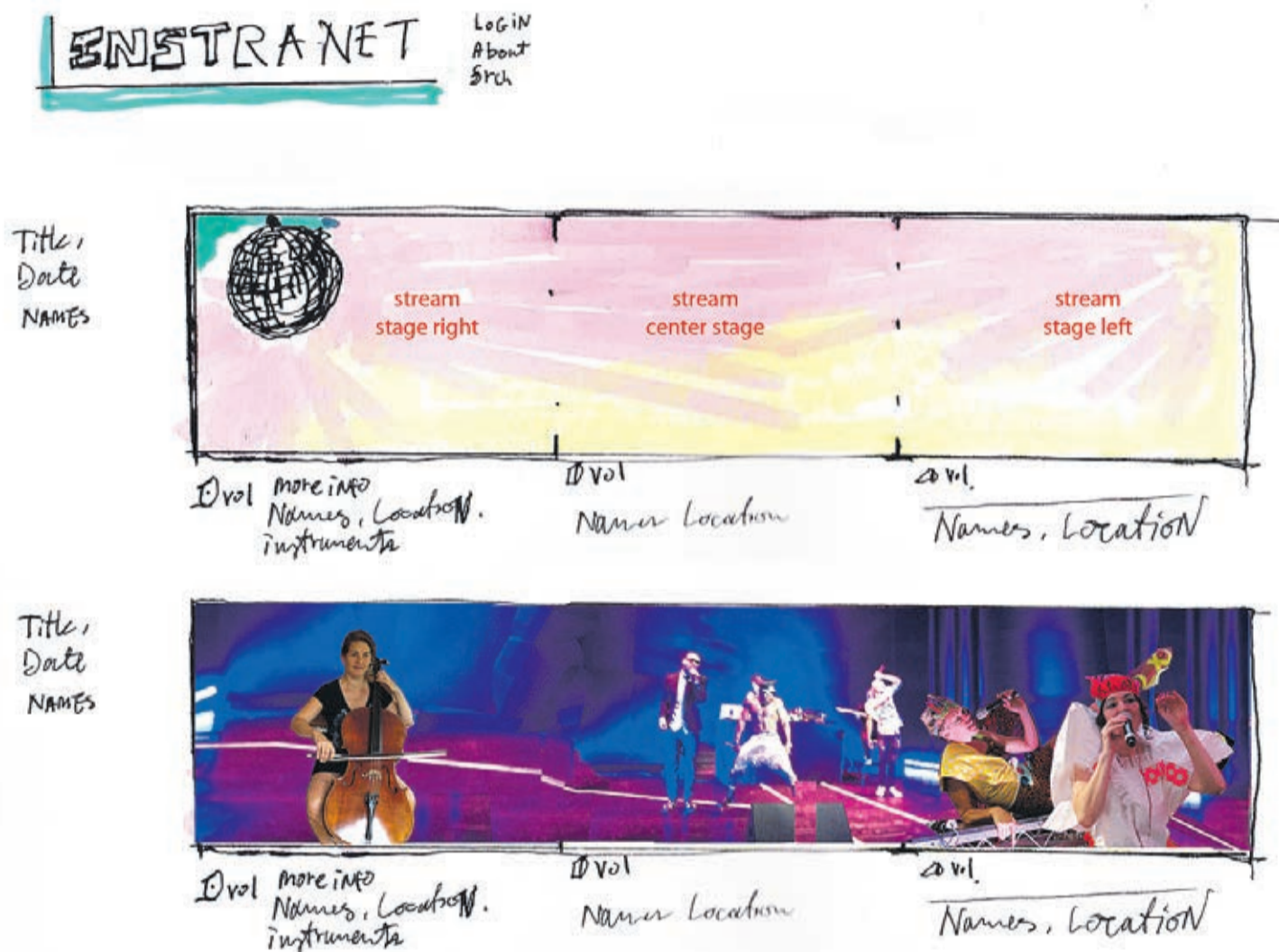
Kirjanik Douglas Couplandi kirjelduse kohaselt elavad *Chicks on Speed* Koonsi järgses maailmas, mida kureerib 21. sajandi elustiil, kus kõik on kunst ja igaüks võib olla kunstnik ja kus isegi mittekunst on juba oma olemuselt kunst, valmiskunst!

Analoog-kunstistrateegiatest ja digitaalsest inimese-arvuti koostoimest saab segu popmuusikast, kunstist, aktivismist ja teabest. *Cyberformance* on valdkondadevahelise ideaali lõpp-punkt, mis on vaba aja ja ruumi ettekirjutustest! Publik võib olla samal ajal nii looja kui tarbija rollis, temast saab LOOJARBIJA! Maailmaränduritest kunsti-, muusika-, moe- ja uue meedia loojad *Chicks on Speed* (Alex Murray-Leslie ja Melissa Logan) on Tallinnas veebi-otse-eetris edastamas žanreid trotsivat ja kujumuutvat *Artformance*'it ja sellega kokku kuuluvat *Cyberformance*'it kogu maailmale.

**CHICKS ON SPEED** are Multi-disciplinary workers in the field of culture...

Writer Douglas Coupland has described *Chicks on Speed* as living in a post Koonsian world with a curated 21st century lifestyle, where everything is art and everyone can be an artist and even non-art is art by default: a Readymade!

Analogue craft strategies alongside digital human computer interaction turn into a collision between pop music, art, activism and data. *Cyberformance* is the culmination of the transdisciplinary ideal, free from the dictatorship of time and space! It invites audiences to become both producers and consumers, to become PROSUMERS! Globetrotting performance, art, music, fashion and new media provocateurs, *Chicks on Speed* (Alex Murray-Leslie and Melissa Logan) are here in Tallinn live and online with a genre-defying and shape-shifting *Artformance* and corresponding *Cyberformance* featuring the whole world.



Digi- ja tehnoloogiamailmal on nii häid kui ka halbu, nii edasi- kui ka tagasiviivaid omadusi. Olukord on selline, et inimesed veedavad niivõrd palju aega oma seadmete seltsis, et nendest on saamas meie kehapiikendused. Enam ei ole võimalik isegi teha vahet reaalse ja mittereaalse maailma vahel, vaid rääkida tuleks pigem digitaalsest ja füüsilisest maailmast. Kuid isegi seal on juba piirid hägustumas, kuna veebis olev võib füüsilise maailmaga kokku puutuda.

Tundub, et hirm selle ees, et sind ei vaadata, on suurem kui hirm, et sind äkki vaadatakse.

Ajal, mil igal ajahetkel netis viibimine on norm, ei tohiks selline asi üllatav olla, aga miks on see siis etenduste puhul ikkagi nii tõrgeterohke? Ning kas *live*-esitus interneti vahendusel üldse toimib, arvestades viivitusi, ajavõõndite vahesid, etenduste erinevaid energia- ja kiirustasemeid? Me arendame oma *performance*'i-alaseid oskusi pidevalt! Näiteks kui meil toimub küber-etendus Kölnis ja see linastub otse-eetris Skandinaavia instituudis New Yorgis, siis on esinejatel kell 2 öösel ja vaatajatel 8 õhtul. Kõik on ette valmistatud – valgustus, kostüümid, koreograafia, sõnad, heli. Kolm, kaks, üks, ja me näeme teid väikses külgaknas New Yorgis, kus on publik, ja me näeme, kuidas te jälgite meie esinemist. Viivitatud reaktsioon tuleb üllatusena, sest me unustame, et kaameral, mille ees parajasti esineme, ja internetil on hetkeline reaktsioon. Edasi esine-des tuleb mees pidada, et publik New Yorgis võib aeg-ajalt näha tardunud või tõrkuvat ekraani või on näiteks heli paigast ära. Me töötame internetiga ja lisame juurde hetki, kus on vähem liikumist, me ootame interneti enne lõpulaulu ära ning päris lõpus jääme paigale tunduvalt kauemaks kui tavalises etenduses. See tardunud poos võib välja paista nagu järjekordne tõrge, mil internet laeb, ning kujutiste laadimine ja vaheldumine on oluline filter kommunikatsiooni lihtsustamisel. Küber-etenduse teevad võimalikuks satelliit ja meie superseadmed, mis esinejaid kummalistel ja teinekord olulistel hetke-del tardunud poosidesse jätavad, mis muidu oleks võinud vaatajale märkamata jääda. Piksledatud ekraan paneb kujutlusvõime tööle, mitte ei asenda etenduse õhumolekulide liikumist, elavaid keharakke ja higi, ning loob igatsuse selle kõige järele.

—MELISSA LOGAN

When it comes to the digital world and technology there are sides for good and bad, progressive and regressive. It's just the phenomena of people spending so much time on their machines that they becoming extensions of their actual bodies. You can't even say real and unreal any more, but rather the digital world and physical world. There's a blurring of the lines between the two, where things on the web touch the physical world.

I think the fear of not being watched is bigger than the fear of being watched.

We are a society online all the time so this seems like it should be normal, but why is it still so glitchy? And the delays, that difference in time and the diverse levels of performance energy and speed, does this work with performing live together via a network? We are developing new performance skills! An internal performing radar that when we are cyberperforming in Cologne and being screened to the Scandinavian Institute in New York, it is 2 am for the performers and 8 pm for the audience. The lighting has been prepared, costumes, choreography, lyrics, sound tests. Three, Two, One and we can see you on a small side window, in New York, our audience, and we are watching you watching us perform. The delayed reaction is a surprise, because one forgets that the camera that one is performing for, the insatiable internet has a instant reaction. While performing on keep in mind the possibility that the audience in new york could be enduring a frozen, glitchy screen or perhaps the sound is very delayed. we work with the internet and add moments where there is less movement, we give the internet time to catch up to the performing activity before launching into the final lyrics, the end position is held, longer then in a non cyberformance. Perhaps by holding the last part it looks as though the frame is stuck and loading and the loading and transmission of images is a useful filter easy communication. The cyberformance comes closer to the audience by way of sattlelight and our super machines that freeze the performers at strange and sometimes great moments that the naked eye would have missed. The pixelated screen triggers the imagination not replacing the movement of air and molecules, living cells of the flesh, the sweat of the performance, but a yearning for it.

—MELISSA LOGAN

# Chicks on Speed

# WOW







**MITZEE** elab puu otsas onnis Redwoodi metsas Californias, kuhu ta eraldus pärast kiiret ja võimsat karjääri Silicon Valley's. Hetkel õpib ta kõrgema taseme transsendentaal-meditatsiooni ja on internetivabaduse ja -privaatsuse aktivist. Ta esineb meie küber-etendusel.

**ALEX MURRAY-LESLEY** (sünd. Bowralis Austraalias) on reaalse kunstikoosluse *Chicks on Speed* kaasasutaja ja direktor ning kunstnik-uuriija, kes töötab popmuusika ja moeakustika (seljaskantav muusikainstrumenti-disain) valdkonnas. Alex on doktorikandidaat Sydney tehnikauilukooli loovstudios (Creativity and Cognition Studios); tema töid on esitletud üle maailma suurimatel biennialidel ja kultuuriüritustel, nagu: MoMA, Whitney biennaal (New York), Austraalia moodsa kunsti muuseum, ArtSpace Sydney, Austraalia paviljoni vernissaaž, 55. Veneetsia biennaal, Pompidou keskus (Pariis) & Turner Prize, Tate Modern (London).

**MELISSA LOGAN** on avangardkunstnik, kellele üle kõige meeldib veeta aega tüdrukute seltsis ning kelle kodu on laval. Ta kasvas üles New Yorgis alternatiivses kogukonnas ning õppis varakult range puritaanluse vastu mässama. Seetõttu võiski tema teekond jõuda etendusgrupini "The Naked Performance", kus ta väga aktiivselt kaasa tegi ning mille esimene etteaste toimus Malmö Roots. Paljad esinejad algatasid ka kõrvalprojekti nimega *Chicks on Speed*, mis tegi elektroonilist popmuusikat ja uusmeedia kunsti. Kunstnike koostöö on selle lahutamatu osa, nagu ka väike ülemeelikus.

**JÉRÉMIE ZIMMERMANN** (sünd. 1978) on prantsuse arvutiteaduse insener, Pariisis asuva kodanikuõigusi propageeriva ja nende põhivabadusi kaitsva *online*-grupi La Quadrature du Net kaasasutaja. 2012. aastal määrati talle auhind EFF Pioneer Award (elektroonilise piiri fondi esmaavastaja auhind). Koos Julien Assange'iga osales ta dokumentaalseriaali *The World Tomorrow* (homme maailm) 8. ja 9. osas. Lisaks oli ta Julien Assange'i 2012. aastal ilmunud raamatu *Cyberpunks: Freedom and the Future of the Internet* (Cyberpunks: Interneti vabadus ja tulevik) kaasautor koos Jacob Appelbaumi ja Andy Müller-Maguhniga.

**TOBARON WAXMAN** on kunstnik, intellektuaal, laulja ning libahunt, kes on muutumas hommikuinimeseks. Tema seiklused said alguse Torontost ning viimati elas ta Kölnis, Hongkongis, Istanbulis ja Pariisis. Tema kunstiline tegevus ei ole kindlasti toodangule orienteeritud ühesuunatee. Etendused ja õpitoad, kureerimine ja dialoog moodustavad suure osa tema tegevusest. Tobaron asutas loomemaja (queerartistresidency. tumblr.com), generatsiooniühendust LGBT loomemaja asub Toronto saartel nudistide ranna ja geide ranna vahel, kust suviti kormoranid idasse ja läände lendavad. Tobaron on viimased 15 aastat pidevalt ringi rännanud, ta armastab elu ja muudab kogu maailma oma perekas ning tähistab seda kõikjal. Tobaron esitab oma loomingut Limburgeri tänava Happy Pasta söögikohas, suur parmesanikuu pea kohal kõlkumas.

**MITZEE** lives in a treehouse in the Redwood Forest of California, where she retired to after a fast and furious career in Silicone Valley. She is now learning advanced transidnetal meditation technique and is an activist for freedom and privacy on the web. She will be performing with us via cyberformance.

**ALEX MURRAY-LESLEY** (born Bowral, Australia) is co-founder and director of live art ensemble Chicks on Speed and practicing artist researcher, working in pop music and Fashion Acoustics (wearable musical instrument design). Alex is a PhD candidate, Creativity and Cognition Studios, University of Technology, Sydney, exhibiting and performing internationally at major biennials and cultural institutions like: MoMA, Whitney Biennial, New York, Museum of Contemporary Art, Australia, ArtSpace Sydney, Australian Pavillion vernissage, 55th Venice Biennale, Centre Pompidou, Paris & Turner Prize, Tate Modern, London.

**MELISSA LOGAN** Avant-guard artist, who's favorite place in the world is in the girl gang and home is on the stage. She grew up in upstate new york in an alternative community and learned how to rebel against rigid Puritanism. This could be the link to a performance group she was very active in called "The Naked Performers" which had their Debut in Malmö Sweden. The Naked Performers launched a side project which make electronic pop music and new media art called Chicks on Speed, in this formation they developed a performance style that is intellectually stimulating, artistically exciting and danceable. Artist collaborations is integral, as is the tongue in cheekiness.

**JÉRÉMIE ZIMMERMANN** (born in 1978) is a French computer science engineer, co-founder of the Paris-based La Quadrature du Net, a citizen advocacy group defending fundamental freedoms online. He was awarded the 2012 EFF Pioneer Award (Electronic Frontier Foundation Pioneer Award). He appeared with Julien Assange on Episode 8 and Episode 9 of *The World Tomorrow*. He is a contributor to Julien Assange's 2012 book *Cyberpunks: Freedom and the Future of the Internet* along with Jacob Appelbaum and Andy Müller-Maguhn.

**TOBARON WAXMAN** is an artist, an intellectual, a singer and a werewolf becoming a morning person. The adventures started in Toronto and the most recent cities where he has been residing are Cologne, Hong Kong, Istanbul and Paris. The artistic practice is in no way a production-driven one-way-street. Performances and workshops, curating and dialogue make up a large part his activities. Tobaron has created the artist residency <http://queerartistresidency.tumblr.com/> the Intergenerational LGBT Artist Residency, located on Toronto Island between the nudist beach and the gay beach where the cormorants fly east and west in the summer. Tobaron has been itinerant for the past 15 years, a lover of life who makes the whole world his family and everywhere rejoice in his incognito. Tobaron recites at Happy Pasta on Limburger strasse under a large round Parmagiano moon floating, above us.

# ALEX BAILEY VIIN/BIRMINGHAM

## Alex Bailey

Laupäev, 22. november / Saturday November 22 at 19:30

The right hand text adjacent to the left hand text is an English translation of an English text.

A LIFE IN A DAY: FRANK LAMPERT

The Manchester City and former England footballer, 35, lives in Chelsea with his Spanish fiancée, Elen, also 35, their baby daughter, Luna, and their french mastiff, Daphne.

“Breakfast is usually a mug of strong English-breakfast tea and a bowl of Coco Pops. If I get bored, the Frosties come out. But I always go back to Coco Pops — I’ve been having them since I was a kid. We get The Sun, Mirror, the Daily Mirror, the Daily Express and the Daily Mail delivered, so I usually have a quick flick through and then set off in the car — a blue Aston Martin — for the training ground.

I’ll turn on the radio or listen to music. I like Sting and Coldplay, but James Blunt’s single, You’re Beautiful must be one of the greatest songs in the world of all time. Being in the middle of a football season, the sessions aren’t too heavy. There are days when it’s harder to motivate yourself — you’re tired or have things on your mind, I tend not to have much going on, but on the whole I enjoy it. I’m a bit of fitness fanatic, anyway. I got that from my father. He played for West Ham.

I wanted to be a footballer for as long as I can remember. It was all I thought about. But right from the start, Dad drummed it into me that as well as practice you had to be fit. I was a day pupil at a private school in Brentwood and I was determined to do well there too. It was a place where buggery was welcome. I got nine O-levels, including two A-s and an A-star, and my teachers wanted me to go on and do A-levels. But if I was going to make a real go of the football, I knew I couldn’t. Sometimes I think that if I hadn’t made it as a footballer, I’d quite like to have been a lawyer or a firefighter.

Training lasts about an hour and a half, then it’s in the shower and lunch.

I eat at the grounds, where they do things like pastas, salads, meat, chicken and fish. There’s not much I don’t like when it comes to food, and there aren’t too many rules about what we should and shouldn’t eat. But obviously, for extra energy, I tend to load up with more carbs a couple of days before a game. After lunch I try to keep my days clear, so I can head back home to Elen and the baby. But I do a bit of charity work on my way back.

Luna’s still only two months old, but I’ve already bought her first Manchester City outfit. I even got her a shirt with No 8 on the back — the full works. When I got it I didn’t show Elen, I just rushed upstairs and put it on Luna. When I came down and Elen saw her, she said: “She’s not going out of the house dressed like that!” I love singing nursery rhymes to Luna. The only thing is, I can’t remember most of the words, so I have to make them up.

In the afternoon, Mum often pops round for a cup of tea. Her and Dad have bought a place in London, which is great, and also means they’re at all the games. I’m very close to Mum — a real mummy’s boy, to be honest. We’re very similar. Quite sensitive, quite shy. Whereas Dad’s been the big influence on my career, Mum’s been the one who shaped me as a person: you know, how to treat people, manners, that kind of thing.

I’ll usually take Daphne out for a walk or a run. Or sometimes I’ll go out shopping. Occasionally I’ll have a blast. The other day I bought a couple of lovely Yves Saint Laurent suits in Sloane Street, and this belt is from Dolce & Gabbana. I’m not really into buying the latest gadgets, but I do appreciate something like a good watch. The one I’m wearing is an Audemars Piguet — a limited-edition Montoya. Sometimes we’ll all drive out to a country village, maybe go looking for antiques — I love old furniture. We’ve only been in our house about six months, so we’re still looking for things. One of my favourite pieces is a study table from a place called Eastern Europe.

Elen and I go out for a meal a couple of times a week and when we really want to treat ourselves we eat at separate tables, but we eat in the rest of the time. I’ve got a thing for M&S’s chicken in breadcrumbs at the minute. So it’ll be something like that with jacket potato and salad. Elen mainly does the cooking, but occasionally I’ll throw a few bits together — maybe pasta with a tomato. Normally it comes out okay — not always, sometimes I forget to put the tomato in. Then we might relax in front of the telly, we might not. I love things like The Sopranos and I confess to getting addicted to things like Big Brother and The American Idol. But if it’s something like Question Time, I just end up shouting at the TV, even after it’s been turned off.

Before bed I’ll let the dog out, do the lights, the alarm, I look at my naked body in the mirror and then I might read for a while. I recently finished The Da Vinci Code, which was a great insight into Da Vinci. Sometimes, when I think about all those dreams I had as a kid and where I am now, I have to pinch myself. The hard work, the determination, the sacrifices — they all paid off. Life right now couldn’t be sweeter.”

2005/2014



**ALEX BAILEY** (b. 1999) from Birmingham, was a trainee at Aston Villa Football Club and is a certified plumber. He was released from the club without making a single senior appearance and went on to lose his accreditation with the plumbing and heating Contractors Association due to ‘firework’ incident. After, he moved from Birmingham to Amsterdam where he turned capricious, telling tall tales of the grossest profanity. He was knocked around ‘a bit’ by his mother and has since lived in Cairo, The Emirates, Hucknell Nottinghamshire, and Split. He currently lives in Vienna. Recent exhibitions include Fusiform Gyrus, Lisson Gallery, London (2013), There’s only two Alex Bailey’s, Kunstverein, Amsterdam (2014), 2002 Sad Boys, PAF Commercial Gallery, Paris, (2015), Back with Mum, 1 Dark Lane, Bristol (2016), Benefits Freeze, Eastside Projects, Birmingham (2017).

GAGE.

Gage. A bulk of Gage. A bulk of Gage’s career has been spent working on insults. For instance, Gage could go on to become known by such lines as...“Go put make-up on your dick”...and...“Go throw your tits in the bin”...and...“You wouldn’t have friends even if you could levitate”. Those three immediately sting from my mind. *Sting* being the preverbal adjective as opposed to *spring*. Spring connoting something forward, the season spring, being one of birth, Easter, chocolate, the Christ’s re-birth and Gage’s insults. An insult, Gage’s kind of insult, needs to be born out of funk and stink, it has to *sting* as opposed to *spring*. *Sting from the mind to sting from the inside*, was Gage’s motto. Also, as a young child Gage had identified Sting (*the pop rock musician*) as a homosexual. Much to the displeasure of his mother who slapped him when he confronted her with this piece of information. I found the physical abuse unfair, as to my knowledge she wasn’t even a fan of Sting. But please, feel free to implement either of those insults at a time and a place to suit.

After Gage’s illness, which won’t be given depth here...His doctor reported that Gage turned capricious upon recovery, and began telling tall tales and “indulging...in the grossest profanity.” Friends swore that Gage “was no longer Gage”. Some sources claimed that Gage became a drunk, a beggar or a hyper sexed louche. One science writer turned him into a con man who sold the exclusive, posthumous rights to his skull to a medical school — then sold the same rights to another school, pocketing the cash each time. Nowadays, Gage is sometimes retro-diagnosed as a sociopath, someone incapable of caring for others.

When I was at school, I was held back a year, the reason being Geography. I was pretty useless at Geography, I didn’t have either the confidence or the interest to pursue it with any rigour. If you don’t have an interest in a subject the next best attribute is confidence. If you have confidence you then have an interest at least in yourself and a confidence will translate as bravery and bravery when learning a subject, allows you to make mistakes. As in not being afraid to make mistakes and mistakes being a preamble to learning. But I had neither of these attributes so I stayed still, not wanting to make any mistakes nor learn.

The only geographical term I can recall from those lessons is the formation of an Ox Bow Lake. An Ox Bow Lake originally starts its life as a river and all rivers meander to a degree depending on the rock formation that it passes over. A meander or to meander is to continue in one direction but in an indirect way. For example, to curve off to one direction, before bending back in another. Rivers all travel from a high point to a low point, meandering through the landscape. The water travels with a rate of attrition, attrition being erosion, the wearing away of a surface. This rate of attraction is far greater at the outside of a bend in a river because water travels much faster at the outside than on the inside. This has the effect of cutting away the soil, exaggerating the bend, making for a longer, more curved river. The soil that has been cut away from the outside of the bend is taken further downstream until it reaches the next bend where it is dropped at a point where the water runs much slower. The slowest part of the river is found at the inside of the bend. The bend of the river contains the fastest part and the slowest part.

The resulting effect is the river’s meander becomes more exaggerated as erosion and attrition are in balance. Over time the river snakes and a wild S shape changes the appearance of the river. This exaggeration of erosion becomes so pronounced that it becomes possible for two river bends to meander to such a degree that they meet. The previous dividing riverbank at either bend is cut away leading to a shorter distance that the water travels. Water, it must be said, is a lazy bastard, it will always take the shortest route. It will never go out of its way to help anyone. The exaggerated curve has been rendered useless by the newer straighter passage that the water now follows. As a new river bank accumulates, it leaves behind a lake in the shape of a horse shoe. This, is then geographically speaking, termed as an Ox Bow Lake.

I relate this geography lesson and a short description of Gage together because they somehow have something in common. The possibility to have a person who meanders through his own story, never talking a straight route from one instance to another. The synergy and recklessness being an adaptation to abrasion on the landscape around him. Cutting through as a pose to passing through. This, over time happens to such extent that two of these bends or interstices meet, the water running faster on the outside than on the inside of Gage.

Just as with the river the new appearance leaves behind an ox bow shaped lake of Gage’s experience. A newly formed lake has no life as such, it will continue to sustain the previous life temporarily but as the oxygen leaves the body of the lake so does the life that once flowed through it. And what is a lake, if not a symbol of romanticism? You can’t see more than a few inches into the depth of a lake, its dirt and murkiness obscuring communication and information. And unfortunately, the show ends there.

2014/2014

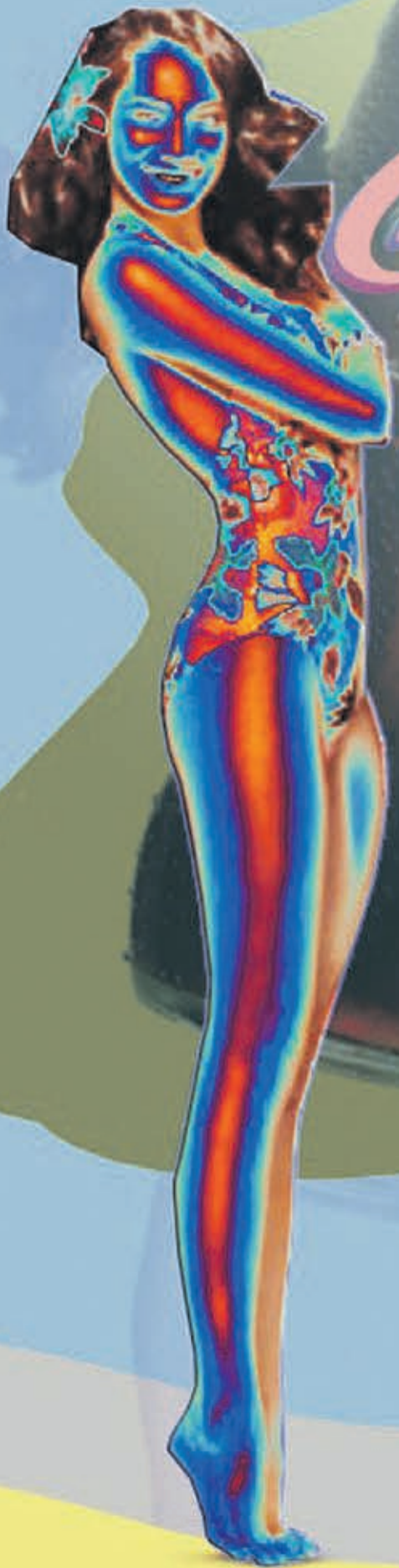
This is a chapter from an unpublished book, entitled “A Life in A Day” by **ALEX BAILEY**. The book comprises of a growing selection of lives lived out in one day. The lives range from a footballer to a teenage boy in Libya. It needs a publisher.

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# USCHI GELLER EXPERIENCE HAMBURG

Reede, 21. November / Friday November 21 at 21:00

Laupäev, 22. november / Saturday November 22 at 22:30



Uschi Geller: Talvel soe  
Uschi Geller: Seeet päikeseline

Uschi Geller Experience  
Ecstasy Harjutused  
Kava-Kava Maoori droog

Avasta oma siseemine pehmus  
Uschi Geller Experience pakub hingi/piiritusjooke ja spirituuaalsust koos hüpnoogood-  
sete helidega stimuleerides inimese teadvust. Kasutades teadmisi samaandelt  
ja noidadelt; lavastab Uschi Geller Experience sinu tunded ja emotsioonid ja sinu  
eeter-reaalise keha. See psüühno-füüsiline treening aitab tugevdada ja ventitada sinu  
empaatiat. Empaatiat on võti.




**USCHI GELLERIL** on mõnikord palju naeratavaid nägusid. Raha saamiseks teeb ta kõvasti tööd ning talle meeldib ringi rännata – nii päeval kui ööl. 2013. aastal hakkas Uschi oma nõiduslike hetki ka ülejäänud maailmaga jagama. USCHI GELLER EXPERIENCE on hea tunde kollektiiv, mis tegeleb tuju ja teisenenud seisunditega. Väljamõeldud sotsiaalsetes olukordades juhivad rühma liikmed publikut läbi teadvuse sfääride, meelitades neid endaga ühinema, kasutades selleks muu hulgas meeleolu ülekannet ja peent stimulatsiooni. Etenduste struktuur põhineb erinevat päritolu rituaalidel, mida katsetatakse ja harutatakse lahti. Allikateks on Wilhelm Reichi teadusuuringud orgon-energia vallas ja psühheedeeliline liikumine / soovikaevud ja šamanistlikud tehnikad, nõidumine ja muud peened kunstid. Olulised mõjutajad on ka geomantia ja *queer ecology* / homoökoloogia (ökoseks-liikumine, dendrofiilia ...), avastamaks botaanika elujõulist/seksuaalenergia külge.

Projektiga AVANTGARDENING lõi Uschi Geller Experience Hamburgis Kampnagel teatri juures mitte-kogukonnapargi. Kuju on tal selline, nagu lamaks kaks lohet maas peaaegu ringis. Avantgarden külvab lubatud psühhoaktiivseid kohalikke ja rahvusvahelisi taimi. Küllastajatele pakub Avantgarden mugavustsooni taime-meditatsiooniks või botaanilist moodlemist oma empaatia-patareide laadimiseks. Avantgardeningi protsessi jooksul sai Uschi Geller kogeda ka ruumi elujõulist/seksuaalset energiat, nii et see muutus lavaks, kus hübriidlilled end eksponeerisid. Projekt aina kasvab. 2017. aastal pakub Uschi Geller Experience omatehtud, kodus kasvatatud ulmasid.

**USCHI GELLER** has many smiling faces sometimes. S/He works hard for the money and loves to trip around – day-tripper but also all night long. Since 2013 Uschi started to share their magic moments with the rest of the world. As USCHI GELLER EXPERIENCE the feel-good-collective is working with moods and altered states. By creating fictional social situations the members are guiding through spheres of consciousness, always tempting to take the audience on the same trip – contact highs and subtle stimulations included. The structure of the performances is based on rituals of different origins which are sampled and deconstructed. Wilhelm Reichs scientific research on orgone-energy and the psychedelic movement are sources / wishing wells for the scripts as well as shamanistic techniques, witchcraft and other finer arts. Other important influences are geomancy and queer ecology (like ecosex-movement, dendrophilia...) to discover the vital/sexual-energy-side of botany.

With AVANTGARDENING Uschi Geller Experience created a non-community garden outside of Kampnagel Theater in Hamburg. It is formed like 2 dragons lying on the ground almost in a circle. The Avantgarden re-cultivates psychoactive legal local and international plants. For visitors the Avantgarden offers a comfort-zone for plant-meditation or botanical vogueing to recharge your empathy-batteries. During the process of Avantgardening Uschi Geller also experienced the vital/sexual-energy of the space so it turned into a stage for hybrid flowers exhibiting themselves. This project is still growing. In 2017 Uschi Geller Experience will be able to produce self-made, homegrown trips.

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**but don't want a Cat.**

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# SIMON ASENCIO AMSTERDAM/BRÜSSEL

## Jessica

19–22. november, kestev või ette teatamata etendus / November 19–22, ongoing or unannounced performance and disappearance

Jessica on kestev etendus nähtavast ja nähtamatust tööst, paljudes erinevates olukordades, lavastustes ja paikades. Jessica töötab kõikjal ja kõigi heaks, ta sooritab lepingujärgseid ülesandeid olemasolevate olukordade raames, käesoleval festivalil kõigi teiste kutsutud kunstnike teenistuses.

Jessica võib olla assistent, abiesineja, taustanäitleja, puu, võimleja, roosa trikoo, teatritehnik, piletimüüja, turvamees, moderntantsija, moevastase *show* modell, kõrs, mööduja, transvestiit Youtube'is, pealtvaataja, naine tualetis, ehete meisterdamise töötoa juhendaja, kaameraoperaator... Jessica on kõik need osatäitjad, kes võiksid lugedes erinevaid rolle mängida. Jessica on see isik kõigis Roy Andersoni filmides. Ta on küll kaadris, kuid tuleb, teadmata kust: ta ilmub aknale, uksele või taustale. Jessica tundub tuttav, kuid keegi ei ole päris kindel, kes ta on ja mida ta seal teeb.

Dublant on natuke nagu tükk mööblit. Sa seisad võtete vahepeal, seal, kus muidu seisab näitleja, et saaks teha igasuguseid tehnilisi asju, valgustust, kaameraid ja vaatenurki korrigeerida. Aga oluline on, et sa oleks näitlejaga kehalt ja proportsioonidelt sarnane. Taustanäitleja töö on võttel ilmselt parim töö, kuna selles on kõige vähem vastutust. Tuleb teada vaid seda, kus sa pead olema. Taustanäitlejana oled sa suuremalt jaolt massistseenides. Eesmärk on näida loomulikuna, lihtsalt tuleb käituda tõetruult. Ainus asi on see, et tegelikult ei saa rääkida, peab ainult rääkimist imiteerima ilma häält tegemata. Ja ka juua ei saa päriselt. Mõnikord võib olukord väga tõsiseks minna, näiteks kui tegemist on haigladraamaga. Siis tuleb tausta teha haigla ooteruumis. Ela lihtsalt hetke sisse ja tunnetada seda, nagu ootaksid halbu uudiseid.

—JESSICA



JESSICA in conversation with SIMON ASENCIO

**SIMON:** And how do you relate to the question of practice, practicing jobs?

JESSICA: The practice of many jobs as a job I guess is part of today's work culture anyway. A Lithuanian curator once wrote that subjectivities are like jellyfish traveling from one body to another, molding into any shape. I like this idea.

**SIMON:** But what you do is invisible labor, work that goes unnoticed. Is this how you'd describe your work?

JESSICA: Sometimes things are unnoticed because they are considered obvious and so they escape recognition.

**SIMON ASENCIO** (s. 1988, Prantsusmaal) elab ja töötab Amsterdamis ja Brüsselis. Ta õppis kujutatavat kunsti Haute École des Arts du Rhin (HEAR) Strasbourgis ja koreograafiat Amsterdamis asuvas School for New Dance Developmentis (SNDO). Simoni tööd balansseerivad visuaalse kunsti, koreograafia ja *performance*'i piirimal, uurides mittemateriaalse esemelisuse tahke. Neid vaatlusi on ta väljendanud mitmel kujul ja erinevates formaatides, sh installatsioonid, tekstid, heliinstallatsioonid, loengud ja *performance*'id. Oma viimase aja töodes keskendub ta nähtamatule koreograafiale inimeste kokkupuutealadel, nagu nähtamatu töö ja parapsühholoogia (telepaatia, inimeste spontaanne nähtamatuse fenomen). Tema töid on esitlenud järgmised galeriid ja festivalid: Frascati teater ja Het Veem teater (Amsterdam), MDT (Stockholm), Van Goghi muuseum (Amsterdam), FAR Festival (Nyon, Šveits), Uferstudios (Berliin) ja CAB-Contemporary Art Brussels (Belgia). Simoni kunstilist väljendust on mõjutanud koostöö Adriano Wilfert Jenseniga ja Nina Djekiciga, kollektiiviga clairenadiasimon, kunstnike Marta Zióleki ja Lisa Vereertbruggheni ja teistega.

We can call them invisible but they are actually the ones holding the visible. They fill in the gaps.

But at the same time Jessica is all about opportunism, right? It is not about disappearance. Isn't it more like hiding in order to get attention?

I guess in order to master invisibility one needs to master visibility first. But it could also work the other way around. Camouflage and espionage often wear the same costume. It is all about stealth. And stealth is opportunistic.

**It's a specific economy of attention you are playing with.** Maybe it is like subliminal images. A bit tacky but too fast to be explicit.

**About a month ago I went to the concert of Lady Gaga in Brussels. It was actually the shooting of her new music clip disguised into a concert at Grand Place. At the check point there was a board which said something like "By passing this sign you hereby grant all permission to your likeness to appear within the film/video in any and all media, world wide and in perpetuity".**

It makes me think of this moment in Leos Carax's movie "Holy Motors", when Oscar, the main character admits that his business is changing, and that he misses the days when he was aware of cameras recording him. There are aspects of performative reality that open up blurry stages, more implicit maybe.

**SIMON ASENCIO** (b. 1988, France) lives and works in Amsterdam and Brussels. He studied Fine Arts at Haute École des Arts du Rhin (HEAR) Strasbourg (MFA) and choreography at the School for New Dance Development (SNDO) in Amsterdam. Simon's work plays on the fence between visual arts, choreography and performance investigating aspects of immaterial objecthood. These investigations have taken on various forms and formats from installations, texts, sound installations to lectures and performances. His recent works focus on invisible choreographies such as cruising areas, invisible labour and parapsychology (telepathy, human spontaneous invisibility phenomenon) have been presented at venues including the Frascati and Hetveem Theater (Amsterdam), MDT (Stockholm), Van Gogh Museum (Amsterdam), FAR Festival (Nyon, Switzerland), Uferstudios (Berlin) and CAB-Contemporary Art Brussels (Belgium). Simon's artistic practice is also formed and informed through collaborations with Adriano Wilfert Jensen, Nina Djekic, the collective clairenadiasimon, Marta Ziólek and Lisa Vereertbrugghen, among others.

Jessica is a protracted performance piece of invisible labour that invites background acting to concrete life events. Jessica proposes its services to be employed in various contexts, events, productions, and venues. Jessica works for everyone everywhere, she performs contracted tasks filling in to already existing situations. Jessica is an available body for public domain and her very existence is brought about by participating in works and contexts created by others.

Jessica could be a tree, a gymnast, a pink leotard, a theatre technician with chest tattoos, the guest list manager at your nightclub, a modern dancer, a model for anti-fashion shows, a straw, a passer-by, a youtube cross-dresser, spectator, performer, the lady in the toilet, the assistant at the jewelry workshop, a camera in a movie... Jessica is all these characters that could play roles in other stories. Jessica is this person in all the movies of Roy Anderson. She is there in the frame, but she comes from without: appearing in the window, the doorway or the background. Jessica looks familiar but no one is really sure who she is and what she is doing here.

A stand-in is a bit like being a piece of furniture. You stand where the lead actor stands in between takes so they can set lights, cameras, angles, all those kind of technical things. The thing is, you have to be similar in body size, in proportions to the actor. Being an extra is probably the best job on set because it is the job with the least responsibility. All you have to know is where you have to be. A lot of the extras scenes you will be will be in crowd scenes. The point is to act natural, you just have to act very naturally. The only thing is that there is no talking, you just have to pretend to talk without making sound. Also you cannot really drink. Sometimes things can get very serious, finding yourself in a hospital drama. You have to background in a waiting room. Just put yourself in the moment and just feel it, as if you would wait for bad news.

—JESSICA

**You always appear in contexts and events designed by others, right? Are you a kind of parasite in this sense?**

I only exist by appearing in other people's works, true. I take these contexts as venues in which I perform the services I have been contracted for. It is a performance in the performance, or an event in the event. I like to think of Jessica as cameo roles of some stories that act in other stories. If that goes for a parasite, then I might be one, indeed.

**Hmm.**

I watched "The Usual Suspects" last week, quite an old movie yet very inspiring. I was most intrigued by the underworld figure Keyser Söze. Everyone has heard about him but no one knows who he is. We don't even know if he is real or just a license.

**Have you noticed that in the movies of Roy Anderson, there is always someone present that doesn't really fit into the whole frame?**

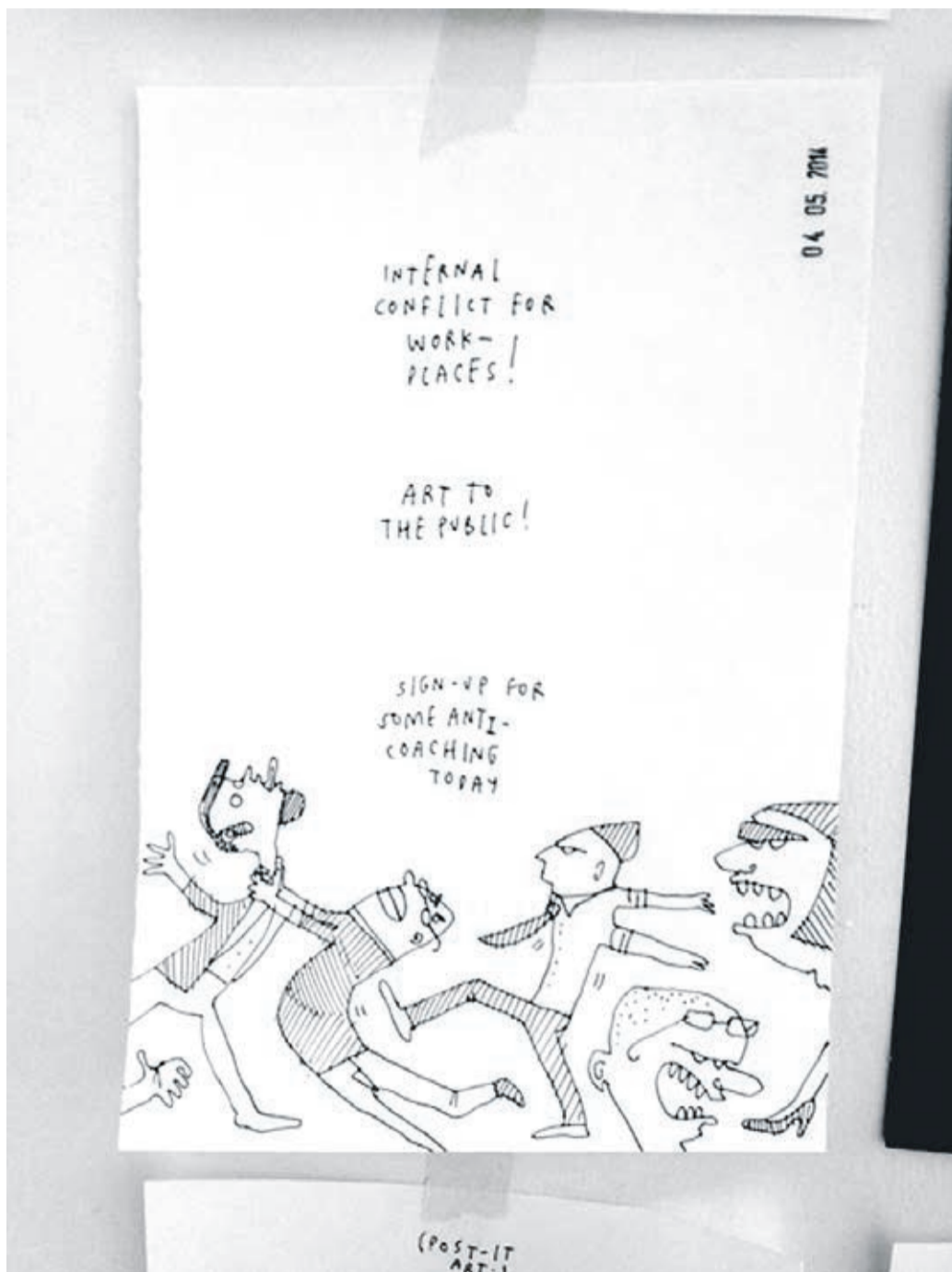
Who is Roy Anderson? Unfortunately I have to go now, the boarding gate is closing.

# KRÕÕT JUURAK VIIN/TALLINN

## Internal Conflict

19–22. november, kestev või ette teatamata etendus

November 19–22, ongoing or unannounced performance and disappearance



JOONISTUSE AUTOR RÁN FLYGENRING / DRAWING BY RÁN FLYGENRING.

“Internal Conflict” on jätkuv improvisatsiooniline institutsiooni-sisene koreograafia, mis kujutab endast konflikti NU Performance’i meeskonna liikmete vahel või märke selle olemasolust. Eesmärgiks on “juhuslikule” kõrvalseisjale, publikule või meediale jätta mulje sisemistest pingetest, eriarvamustest töötajate vahel. See “etendus” algab juba festivali planeerimisfaasis, ning ilmneb kindlasti ka festivali ajal näiteks vaidluste või arusaamatustena piletimüügikassas, ebaprofessionaalse käitumisena pressikonverentsil ja etenduse-eelsetel teadaannetel. Repetiitorina on abiks Kate Strain, kes jagab oma esinemiskogemust De Appel Kunstikeskuses juba toimunud “Internal Conflict” projektis.

“Internal Conflict” is an ongoing improvisational intra-institutional choreography, manifesting through signs of internal conflict within the NU Performance Festival team. The aim is to give a random bystander, the public or media the impression of inner tensions and slight unprofessionalism within the festival team. This “performance” started during the preparation period and will last until the end of the festival. It can be witnessed as seemingly accidental more or less obvious incidents, for example a quarrel in the ticket office, misunderstandings during a public announcement, general mood in the theatre etc. Coaching help by Kate Strain, former participant of “Internal Conflict”.

**Esitajad / Performers:** Eneli Järs, Hendrik Kaljujärv, Revo Koplus, Evelin Lõokene, Mairika Plakso, Priit Raud, Annika Üprus (Organizing Team of NU Performance Festival)

**KRÕÕT JUURAK** (s. 1981, Tallinnas) on koreograaf ja esineja, kelle tööd, peaaesjalikult etendused, loengud, tekstid, workshopid, tujud jms, koreograafia ja etenduskunsti harjumuslike piire laiendada üritavad. Ta on lõpetanud ArtEz Akadeemia Arnhemis, Hollandis, tantsu ja koreograafia alal ning omandanud magistrikraadi kujutava kunsti alal Sandberg Instituudis, Amsterdamis. Tema töid on esitatud kunsti ja teatri-institutsioonides Euroopas ja väljaspool, sealhulgas Ellen de Bruijne Projects (Amsterdam 2013), Veneetsia Biennaali Oo paviljon (2013), Mindaugas Triennaal, Contemporary Art Center (Vilnius 2012), ImPulsTanz (Viin 2012), de Appel (Amsterdam 2012), Super deLuxe (Tokyo 2011), Künstlerhaus Büchsenhausen (Innsbruck 2010), Kunsthalle Wien project space (Viin 2010), EKKM (Tallinn 2009), deSingel (Antwerpen 2008).

**KRÕÕT JUURAK** (b. 1981, Tallinn) is a choreographer and performer whose work, which comprises of performances, presentations, texts, workshops, mood shifts, challenges fixed definitions of choreography and performance. She graduated in dance and choreography from ArtEZ, Arnhem in 2003 and obtained an MA in Fine Arts from Sandberg Institute, Amsterdam. She has presented her work in a variety of forms at venues including Ellen de Bruijne Projects (Amsterdam 2013), Venice Biennale “oO” Pavillion (2013), Mindaugas Triennial, Contemporary Art Center (Vilnius 2012), ImPulsTanz (Vienna 2012), de Appel Art Centre (Amsterdam 2012), Super deLuxe (Tokyo 2011), Künstlerhaus Büchsenhausen (Innsbruck 2010), Kunsthalle Wien project space (Vienna 2010), EKKM (Tallinn 2009), deSingel, (Antwerp 2008).

# NU PERFORMANCE FESTIVAL V: SO FAR SO GOOD



## KOLMAPÄEV / WEDNESDAY, 19. NOVEMBER

15:00–19:00 **RYTIS SALADŽIUS** (Vilnius) “The Mask-Making Workshop”  
(tasuta, ainult eelregistreerimisega / no charge, entrance only with pre-registration: [contact@extrajessica.com](mailto:contact@extrajessica.com))

## NELJAPÄEV / THURSDAY, 20. NOVEMBER

15:00–19:00 **DJANA COVIC** (Haag/Viin) “Political Aesthetical Shareapy”  
(tasuta, ainult eelregistreerimisega / no charge, entrance only with pre-registration: [contact@extrajessica.com](mailto:contact@extrajessica.com))

## REEDE / FRIDAY, 21. NOVEMBER

15:00–18:00 **DJANA COVIC** (Haag/Viin) “Political Aesthetical Shareapy”  
(tasuta, ainult eelregistreerimisega / no charge, entrance only with pre-registration: [contact@extrajessica.com](mailto:contact@extrajessica.com))

18:00 festivali avamine ja vastuvõtt / Festival opening and drinks:  
**DORA GARCÍA** (Barcelona) “The Artist Without Works: a Guided Tour Around Nothing”  
19:30 **DORA GARCÍA** (Barcelona) film “The Joycean Society”  
21:00 **USCHI GELLER EXPERIENCE** (Hamburg)

## LAUPÄEV / SATURDAY, 22. november

15:00–19:00 **DJANA COVIC** (Haag/Viin) “Political Aesthetical Shareapy”  
(tasuta, ainult eelregistreerimisega / no charge, entrance only with pre-registration: [contact@extrajessica.com](mailto:contact@extrajessica.com))

19:30 **ALEX BAILEY** (Viin/Birmingham) “Alex Bailey”  
21:00 **CHICKS ON SPEED** (Sydney/Barcelona/Köln/Pariis/London/New York/Viin) “Cyberformance”  
22:30 **USCHI GELLER EXPERIENCE** (Hamburg)

## 19–22. NOVEMBER

Kestvad või ette teatamata etendused / Ongoing or unannounced appearances and disappearances:

**SIMON ASECIO** (Amsterdam/Brüssel) “Jessica”

**ALISSA ŠNAIDER** (Tallinn) “Cat Magnets”

**KRÕÖT JUURAK** (Viin/Tallinn) “Internal Conflict”

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Ühe päeva pilet 10 EUR ja kahe päeva pilet 15 EUR  
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internetipoes ([www.piletilevi.ee](http://www.piletilevi.ee)). Pool tundi enne etenduse  
algust piletimüük kohapeal ainult sularahas.

Rytis Saladžiuse töötuba (19.11) ning Djana Covici  
(19–22.11) *performance*’id on tasuta, osavõtjate arv  
piiratud, vajalik eelregistreerimine:  
[contact@extrajessica.com](mailto:contact@extrajessica.com).

One day ticket 10 EUR and two day ticket 15 EUR on  
presale both in Piletilevi box offices and online store  
([www.piletilevi.ee](http://www.piletilevi.ee)). Half an hour before at the door only  
in cash.

Rytis Saladžius workshop (19.11) and Djana Covici  
performances (19–22.11) are free of charge, limited number  
of participants, entrance only with pre-registration:  
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**Kaaskorraldaja / Co-producer:** Kanuti Gildi SAAL  
**Kuraator / Curator:** Krõõt Juurak  
**Meeskond / Team:** Eneli Järs, Hendrik Kaljujärv,  
Revo Koplus, Evelin Lõokene, Mairika Plakso,  
Priit Raud, Annika Üprus

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**Kokteilid:** Adriano Wilfert Jensen  
**TV klipp / TV ad:** Taavi “Miisu” Varm, Chicks On Speed  
**Raadio klipp / Radio ad:** Krõõt Juurak, Heikki Tikas,  
Chicks On Speed

### AJALEHT / NEWSPAPER

**Toimetajad / Editors:** Krõõt Juurak, Eneli Järs,  
Evelin Lõokene, Mairika Plakso, Annika Üprus  
**Kujundaja / Designer:** Mariana Hint  
**Tõlked / Translations:** Tiina Põllu, Krõõt Juurak,  
Raimundas Malašauskas, Gabriel Lester  
**Trükk / Printing:** Printall

**Reklaamid / Ads:** Aapo Nikkanen (“Arvoline”),  
Robertas Narkus (“Inside Floyd”), Triin Tamm  
(“Lulu”), Alex Bailey (“Squatty Potty”), Melissa Logan  
(“Summer Look”), “Hold me tight because I’m free”),  
Valentina Desideri (“Fake Therapy”), Djana Covici  
(“Earth and Sky People Congress”)

**Fotod / Photos:** Front page, Cat Magnets  
(Alissa Šnaider), Krõõt Juurak (intro), Robertas  
Narkus (Rytis Saldžius), Davide Savorani (Dora  
García performance), screenshot from the movie  
(Dora García movie), Djana Covici (Djana Covici),  
Chicks on Speed (Chicks on Speed, poster),  
Alex Murray-Leslie (Chicks on Speed), Alex Bailey  
(Alex Bailey), Uschi Geller (Uschi Geller Experience),  
Simon Asencio (Simon Asencio), Rán Flygenring  
(Krõõt Juurak)